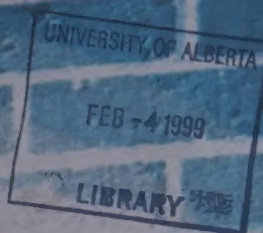


# VUE

WEEKLY



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**Texans put the pedal to the metal**

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**Noise**  
**Eat Metro**

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**OTIS TAYLOR LIVE!**

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WIRED's Fave Pick:

Northwest Passage  
at O'Byrne's

**Friday**

**THE BUICKS LIVE!**

4 Play Fun

WIRED's Fave Pick:

Lord of the Dance  
at The Jube

**Monday**

**TERRY MORRISON LIVE!**

Top 5 Flicks

WIRED's Fave Pick:

The Loaded Heart  
at Cafe La Gare

**Tuesday**

**COOL BLUE METHOD LIVE!**

Spot Surfing

WIRED's Fave Pick:

"Pith" opens  
at Varscona Theatre

**Wednesday**

**INNATE LIVE!**

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WIRED's Fave Pick:

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# astr logic

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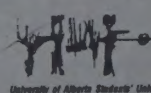
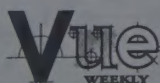


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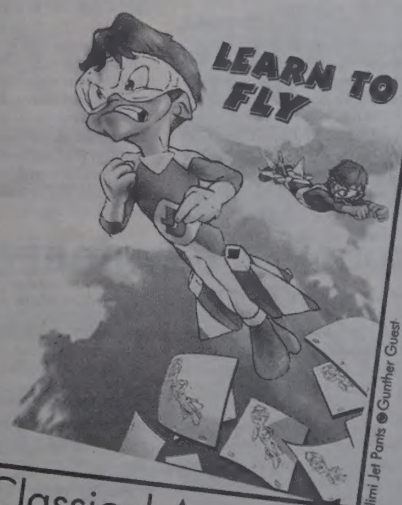


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# Many mining companies, but it's all one big hole

## Suncor expansion catches regulators in double bind

By DALE LADOUCEUR

Suncor, the world's first tar-sands company, is asking Alberta's Energy and Utilities Board (EUB) to approve a \$2.2-billion expansion of its production from 105,000 to 210,000 barrels per day by the year 2002. This would be a huge expansion for the already large project just north of Fort McMurray. But the federal government now faces an even larger issue: how to effectively regulate tar-sands development in the region.

The story begins with the Shell Muskeg River Mine Project, one of a cluster of 15 oil-sands developments covering an area seven times the size of Fort McMurray. The feds, operating under the mistaken belief that they had no jurisdiction to do so, failed to perform a cumulative effects review on the region. With the Suncor Millennium Mine expansion project pending, the federal government now finds itself on the horns of a dilemma: at this point, it would be unreasonable to do an environmental cumulative effects study without considering the entire industry.

"To draw you a picture, you have an open-pit mine owned by Syncrude," explains Toxic Watch's Myles Kitagawa. "Immediately south and west of that is another

open-pit mine owned and operated by Shell. Immediately southeast of that is another mine owned and run by Syncrude. Further south you have Suncor's open-pit mine and to the west you have Mobil's proposed open-pit mine. So while each of these is viewed from a regulatory perspective as a separate project, from a land-based, geographical, ecological perspective, it's one great big hole. Clearly, the environmental impact will be a result of all these companies working in close proximity to each other."

### environment

#### Dam foils

The federal government has been loosening its grip on environmental regulation for some time now. Many feel the policy is aimed at appeasing Quebec, whose government has chafed at attempts to prevent environmentally unsustainable projects like the James Bay and Great Whale Projects from going forward. Those projects would produce a prodigious amount of electricity which could then be sold to the U.S., but would entail damming up rivers flowing out of James Bay, reconfiguring the Hudson Bay into a rounded body of water.

Alberta carries on similar fights with the federal government. Indeed, the Harmonization Accord and the devolution of authority from the feds to the provinces could have as much of a divisive effect on Canada as anything Quebec has ever fought for.

The federal government's

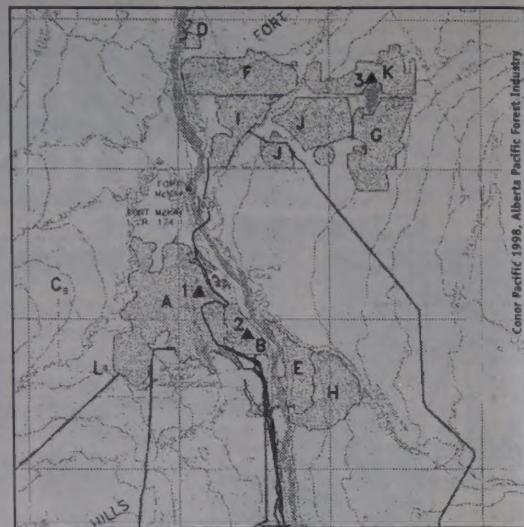
dilemma is that while they have jurisdiction over Suncor and must issue federal permits setting out conditions governing their behaviour, they cannot make Suncor responsible for what Shell does, what Syncrude does or what Mobil does. Any attempt to make Suncor primarily responsible would very likely be successfully appealed.

The alternative strategy would be to issue permits regulating Suncor—but that plan would likely result in successful appeals by environmental groups on the grounds that the permit conditions fail to include legally binding accountable provisions governing the cumulative effects of all the projects in the area.

"Our current situation," explains Kitagawa, "is that we are presently awaiting a decision by the federal minister as to whether a public hearing on the cumulative effects of tar-sand development associated with the Suncor Mine needs to go through public hearing or mediation in order for her to discharge her duties under the Canadian Environmental Assessment Act."

#### Shell shocker

This is the second approval process and the second public hearing on an oil-sands project in the past two months. In November 1998, the EUB convened a public hearing on Shell's Muskeg River mine project. The feds claimed at that time that they had no objection to the project, provided that mitigation measures were implemented. Explains Kitagawa, "It's their view that yes, they are digging a big hole and polluting the air and the waterways, but as long as they clean up after themselves, they believe there isn't



North of Fort McMurray, there are 12 oil-sand mine development projects in close proximity. E, F, G and H represent Suncor's Steepback, Aurora North, Aurora South and Millennium Mine projects.

going to be a lasting impact."

Oddly, the federal government did not assert any power to require that these measures be implemented. Their position seems to be: we won't oppose the project because it will be fine so long as the company follows the rules.

But as things stand, the companies are not accountable to the government even if they ignore their environmental responsibilities. Albertans must rely instead on the companies' promises of good behaviour. "The broad problem here," says Kitagawa, "is the feds are not able to regulate a class of industrial activities, namely tar sands, in a

defined geographical region. Their legislation, they say, enables them only to regulate individual projects where their jurisdiction is triggered."

The minister received recommendations on the problem last week, but she has not yet made a decision. The federal government has asked the EUB to delay the Suncor hearings; the Board has opted to postpone their decision on that motion until later in the week.

At Tuesday's hearing, the EUB ultimately decided to adjourn after hearing the testimony from everyone present in order to give consideration to the federal motion. ☐

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## VLT issue becomes a terminal case

### Hotels dispute referendum outcome in court

By CHARLES MANDEL

No means no, except when it comes to municipal referendums, it seems. Several hotel owners are going to provincial court at the end of January to stop the Alberta Liquor and Gaming Commission from removing video lottery terminals (VLTs) from their premises. Lawyers for the hotels, including establishments in Red Earth, Wabasca, Lethbridge and Canmore, are arguing the gambling machines have every right to stay put, despite having been voted out of their communities in referendums held during the October municipal elections. The hotels are hoping to force a judicial review of VLT gaming that could even lead to another provincial plebiscite on the matter.

Both the Red Earth Inn and Wabasca's Riverside Inn received letters from the commission terminating their contracts to operate the machines following the "no" vote. But Dennis Pawlowski, a partner with the Edmonton legal firm of Henning, Byrne, Whitmore & McKall, says the piecemeal withdrawal of VLT from some communities and not others is incon-

sistent. Both inns are located in the Municipal District of Opportunity No. 17, "an ironic name if you consider there's no opportunity for gambling there if the government has its way," Pawlowski says.

The month-end mass appeal in Edmonton is the culmination of several other cases surrounding the VLT issue. Three hotels, including the Oil Sands in Wood Buffalo, have successfully obtained injunctions preventing the commission from removing their machines. But the existence of conflicting decisions, including the denial of an injunction in Wabasca, led Chief Justice W.K. Moore to order the Edmonton hearing after a Canmore operator went before him in Calgary.

#### M.D. gestures

To complicate matters, John Campbell, the lawyer for the Red Earth Inn, said that while the M.D. voted the machines out, the people of Red Earth voted two to one to keep them. Campbell contends the provincial government promised they would respect the wishes of local people with regard to VLTs. "But there's no definition as to what that means," he says. "The position of our client is, if you're going to pay attention to what the people who are affected by the machines say, you can't use some sort of artificial, administrative boundary."

Lawyers for the hotel are hoping the appeal will result in a judicial review to determine whether the commission has the jurisdiction to pull the machines and whether its actions are constitutional. "If the court decides the process was invalid, then the political ball will be thrown back into the hands of the provincial government," says Pawlowski.

#### By their own VLTion

The province would then face a number of choices. It could allow gaming to continue without any changes, limit VLTs to casinos or even hold a provincial plebiscite on the issue. "But on a province-wide basis," Pawlowski says, "they will no longer be able to say municipalities make the decisions."

Bart Johnston, a spokesperson for the commission, said he wouldn't speculate on the judge's ruling, but would just wait and respond accordingly. Surprisingly, anti-VLT opponents aren't terribly effusive about the situation, either. Doug Rogan, a professional engineer who helped coordinate the Calgary VLT referendum last October, dismissed the idea of a provincial plebiscite. "We don't regard this as a variation on the fluoridation question that we should keep asking over and over," he says. "Our position is the situation's not fully resolved, but I would not be so bold as to say we would welcome another referendum." ☐



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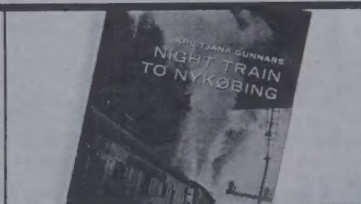


## King's X & Galactic Cowboys • 14

Sure, everybody knows that Houston, Texas has cowboys, oil barons and NASA—but they also have an burgeoning heavy metal scene. Do left-of-centre names like Pantera, the Butthole Surfers and the Reverend Horton Heat ring any bells? Well, add two more metal acts to the list of hardcore Texans: King's X and Galactic Cowboys. *Vue's* resident metalhead Steven Sandor catches up with the bands, who definitely have their share of chemistry.

## Books • 8 ◀◀◀

Albertan author Kristjana Gunnars has always shown a talent for transporting readers into complex and emotional states. The U of A prof's latest effort, *Night Train To Nykobing: A Novel*, is certainly no exception. Bookworm Chris Tenove talked to Gunnars about her style—and why she felt the need to specifically identify her recent work as a novel.



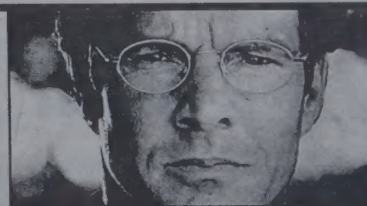
## •••► Music • 16

Okee-dokee, let's play some free association. "Sex." "Green." "Otis Taylor." If your mind blanked at the latter name, that's understandable—chances are, if you're not a diehard blues fan from Colorado, you've never heard of the blues guitarist. But believe you us, that's about to change. After Taylor does his thing at the Yardbird Suite, Edmonton will surely be able to identify this legend-in-the-making.



## Film • 26 ◀◀◀

It's difficult to believe that actor Dennis Quaid already has 25 films under his cinematic belt. They say slow and steady wins the race—that would make Quaid the tortoise of Hollywood's leading men. His latest foray out of his shell (as it were) is the film *Playing by Heart*, in which he plays a barfly with some deep problems (something we journalists readily identify with). But hey—if the movie flops, he always has Meg Ryan to go home to. Unlike us journalists...



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By DAVID GOBEIL TAYLOR

## Acronyms and acrimony

Researching the Y2K bug has added a new acronym to my vocabulary: TEOTWAWKI. It, of course, stands for "The End of the World As We Know It," the (obviously) worst-case scenario for the year 2000. I infer that it's pronounced "Tee-ought-walky." I wonder if REM knew they'd be forever immortalized in the vernacular.

However, unlike many journalists, I won't explain the other, far more self-evident millennial coinage: Y2K. It seems every other newspaper article I read dutifully illustrates the etymology of this term—which, in the extremely unlikely event you've never heard it before, is pretty obvious.

Nor will I explain the millennium bug. Article after article wastes precious ink and paper by devoting a paragraph to an explanation of two-digit date fields. ("In the year 2000, computers will see '00' and think it's 1900...") Enough, I say—

we know. Focus on explaining the problem, not the definition.

## Give it a name

This column isn't devoted solely to the Y2K bug—I'm going to write about all things millennial. And some people seem to be more worried about decade nomenclature than TEOTWAWKI (see above). To wit: we have "the fifties," "the '70s" (and for the last time, the apostrophe goes before the numerals, not after, *That '70s Show!*), "the 1990s," etc. But what shall we call the first couple of decades of the 21st century?

The years 1900-1909 were widely, if quaintly, referred to "after the turn" (of the century, that is), and the following decade "the teens."

In 1993, *The Futurist* magazine held a poll. The runaway winner for 2000-2009 was "the two thousands," a singularly imprecise name that could apply all the way to 2999. Other suggestions: "the twenty-ohs," "the ohs" "the oh-ohs" (which might be appropriate in the event of TEOTWAWKI), "the double-ohs," "the zeros," "the naughties" and "the aughts."

(That last term, by the way, was also used in the early 1900s. 1904, for example, became "Nineteen aught four." "Aught" doesn't mean "zero," by the way, "naught" does.

The misunderstanding arose from people hearing "an aught" instead of "a naught.")

For 2010-2019, the winner was "the teens," followed by "the onesies," "the twee-teens" (get it?), "the tensies" and "the tennies."

Most respondents, by the way, said they'd pronounce 2001 "two thousand one," not "two thousand and one," "twenty oh one" or "double aught one."

Surprisingly, there's even debate going on now about how to write 1999 in Roman numerals: MIM, MCMXCIX or MDCCLXXXVIII. It seems there's no consensus on a hard-and-fast rule, (leaving Super Bowl and Olympics promoters to their own devices, not to mention whoever writes that fine print at the end of film credits.) The Romans themselves never had that "IV" and "XC" subtraction rule I learned in grade school. I feel betrayed.

## Leaping lizards!

How's this for ingenious? Some organizations, in the event that they won't be Y2K-compliant in time, will simply switch their computers back to the year 1971 in late December. So when the new year rolls around, they'll think it's 1972—the last time a leap year started on a Saturday, so all the days will line up.

(Actually, that year is fairly iron-

ic, given that a severe recession started just over a year later—and some economists are predicting that the exact same thing will happen in 2000, except this recession will be caused by Y2K, not OPEC.)

And speaking of leap years, I may have been surprised last year to find that there was a 1999 bug—but I was even more flabbergasted to hear of the leap-year bug. It seems some idiotic programmers made their hardware and software totally Y2K compliant, but forgot that 2000 was a leap year—so things will start going screwy on February 29, when these computers/programs think it's March 1.

Big deal, you say? Well, there's an international convention for satellite-based SOS calls by seafaring vessels—the code includes the day of the week. If rescue ships arrive a day late, things could get very wet.

The rule for leap years, by the way, is that they occur every four years *except* during century years that aren't divisible by 400. In other words, 1900 wasn't a leap year, but 2000 will be. Some people erroneously assume that there are rules above and beyond these—I've even read of a fictitious 367-day "super leap year"—but that's it. Sure, this system will lose a day every 3,300 years, but that's taken into account by subtracting a leap second every now and again.

# Alberta Advantage a mirage, study says

## Strong economy a product of luck, not policy

By DAN RUBINSTEIN

"The Alberta Advantage." That phrase became part of our vocabulary when Ken Kowalski was re-appointed deputy premier in July of 1993. Alberta is a right-wing bastion, he declared. The province was open for business, and the Tories were going to spread the word.

Along with tag-team partner Ralph Klein, Kowalski began marketing Alberta around the globe. In November of 1993, the premier and his entourage went to Asia to drum up new trading partners. From Sapporo to Seoul, they waxed poetic about the province's low taxes, fierce budget cuts, well-educated workforce and stable labour relations. They told potential investors about the "Alberta Advantage"—a tidy phrase that summed up the province's business-friendly attitude.

More than five years have passed since Kowalski coined the expression, but the words "Alberta Advantage" are still being tossed around. Only now, they're being used much closer to home. There had to be a reason, after all, why the trickle of British Columbians crossing the Rockies to seek work in Alberta has recently become a torrent, and the Klein government's progressive policies seemed to provide an explanation.

In B.C., the argument goes, Glen Clark and his New Democrats have made things tough for business by enforcing strict environmental and labour laws despite the province's economic slump. They have also poured public dollars into social programs despite a surging debt. Meanwhile, Klein's Tories,

having instituted tax and spending cuts, can afford to welcome the exodus into Canada's most vibrant, advantaged economy.

As columnist Lorne Gunter wrote in the *Edmonton Journal* earlier this month, no longer can one stand in the heart of Vancouver's business district, peer up into the mountains and feel the power of B.C.'s resource economy. "Now," he wrote, "one may stand in the same spot and feel nothing but the oppressive burden of carrying the last, great socialist government in North America."

## Klein vs. Klein

Rhetoric like that runs rampant in B.C., according to Seth Klein, director of the Canadian Centre for Policy Alternatives' B.C. branch. It's a conscious campaign by the right, he believes, aimed at pressuring the B.C. government into following Alberta's lead.

"I think there is a high-intensity effort to pin the downturn in B.C. on the NDP," says Klein (no relation to Ralph, he's happy to point out). "More importantly, it's to eliminate for a generation the notion that it's possible to buck the neo-conservative trend, that an alternative exists."

Last summer, in partnership with the Edmonton-based Parkland Institute, the CCPA began digging beneath the headlines. They wanted to use comprehensive research to inject another point of view into the debate, explains Parkland executive director Bill Moore-Kilgannon. The resulting report—*A Tale of Two Provinces: A Comparative Study of Economic and Social Conditions in British Columbia and Alberta*—was released last week, and it relentlessly debunks the myths surrounding the Alberta Advantage.

"This study's first principal find-

ing is that, for most people, the Alberta Advantage is an illusion," writes Klein, the report's primary author. "Other than the wealthiest residents, what people save in taxes in Alberta they lose in reduced public services and new out-of-pocket expenses." Backing his arguments with a wealth of statistics, Klein goes on to explain that Alberta's current economic edge over B.C. is "not a product of lower taxes and budget surpluses. Rather, Alberta's growth has been exported and driven by the real Alberta Advantage: oil and gas."

## Hogging the credit

The report's findings say that although both provincial economies are resource-based, Alberta continues to sell relatively high-priced oil and gas to the booming United States, while B.C. is having trouble unloading slumping forest products to an even more hurting Asian market. In short, the disparity between the two provinces is due to "the boom-and-bust cycles that characterize international commodity prices," and not the inherent superiority of the Klein government's policies. As Seth Klein writes, "tax cuts in Alberta cannot be credited with increasing U.S. demand for oil."

Many of the study's 60-plus pages are devoted to an analysis of social spending in Alberta and B.C., in which extensive tables and charts systematically detail the increasing gap in social assistance, health care and education spending between the two governments. The section on health care provides an especially clear example of Alberta's failings. B.C. currently ranks first in Canada in per-capita health care spending while Alberta ranks last. "Alberta's economy," the report notes, "while showing outward signs of strength, is not serving all Albertans equally."

## Ant or grasshopper?

Ken Roworth, president of the Alberta Chambers of Commerce, says the Klein government was diving into uncharted waters when it began cutting in 1993. The province had a choice, he says: either spend money on social programs to help people immediately, or take advantage of the oil boom to put its fiscal house in order, ensuring that these programs will always have funding, even if there's another bust down the road.

"Let's live within what we can afford," argues the Calgary insurance broker, "and when we have the boom times, let's salt it away for later." Roworth admits there will always be questions of degree: Exactly how much tax should be collected? How much spent on social programs? There will always be people on both sides of the debate. But he believes in the Alberta Advantage, and says sooner or later B.C. will have to pay the piper too.

Audrey Cormack, president of the Alberta Federation of Labour, also knows there's no easy answer. She cites federation studies detailing a rise in part-time jobs, stagnant hourly wages and increased food bank usage amongst the province's working poor, all of which point to the increasing economic polarization in North America. The rich are getting richer, and the poor are getting poorer.

Sure, servicing the debt is important, Cormack says. But instead of focusing on government expenditures, she asks, why not look at revenue too? Why not look at corporate tax breaks, and the type of jobs big business actually creates? "The Alberta Advantage is an advantage for some," Cormack says, "if you're working and have a good job with decent benefits. But there's a danger if other provinces try to adopt what's happening here. Because they're only looking at one side of the coin."



# VUEnews



by Charles Mandel

Your urban alternative guide to the week's really important events

## environment

### Furor continues over Special Places

EDMONTON—A meeting last week with the premier and the provincial minister responsible for the environment has done little to ease the anger over the embattled Special Places 2000 program.

Environmentalists emerged from last week's meeting—which was meant to quell criticism over the conservation program—disappointed and concerned. Harvey Lock, spokesperson for the Canadian Parks and Wilderness Society (CPAWS), said Minister Ty Lund did nothing all meeting but "backslide and stall."

Lund told reporters, "I'm very much an environmentalist, have been all my life."

Two days later, Lund said he's pondering moving the Lakeland recreation boundary so that a proposed pipeline wouldn't run through it. The statement left people scratching their heads over the lack of logic.

After the meeting, environmentalists said that Premier Ralph Klein failed to make any specific commitments to help restore the Special Places 2000 program. "Alberta's parks system is in crisis," said Wendy Francis, a CPAWS spokesperson, "with the environment minister focusing on shutting the program down and opening the parks to resource development."

The environmentalists, representing three major conservation groups, presented Klein, Lund and Energy Minister Steve West with 10 sites they want preserved. Klein has promised to meet with the groups again to further discuss the matter.

Now, in the wake of the meeting, Klein has announced a panel to mediate disputes over oil and gas pollution. The move is a neat side-step meant to address concerns over the oil well bombings in northwestern Alberta, while drawing attention away from Special Places.

The mediation panel arrived too late for outspoken critic Wiebo Ludwig and Richard Boonstra. The two men were arrested last week and charged with nine counts of conspiracy and mischief in connection with the bombing of a gas-well service road last November.

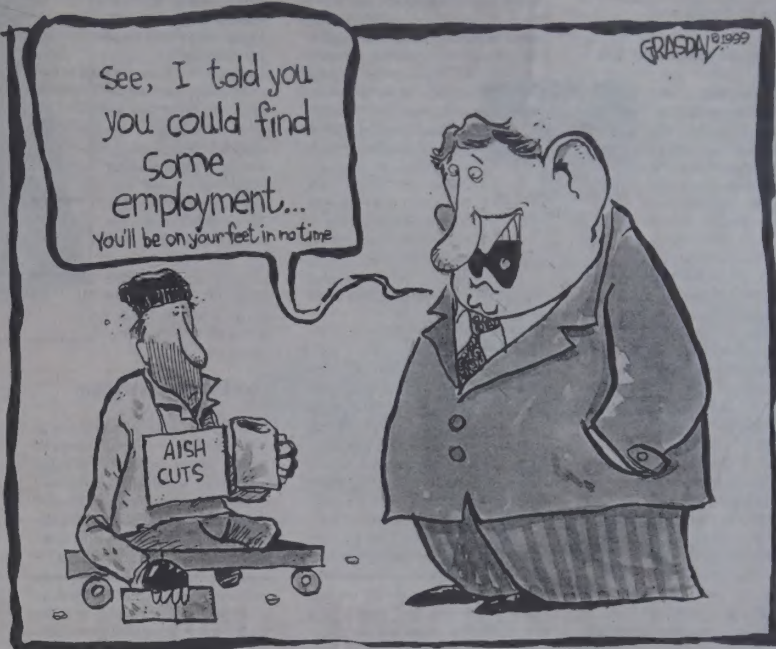
Ludwig has blamed three miscarriages among women in his extended family on emissions from the area's petroleum producers.

## social affairs

### Lottery money recommendations made

EDMONTON—Edmonton's Community Lottery Board announced which groups will receive grants, much of it from VLT revenues. The board had \$11 million to give away and requests for \$68 million.

The grant list makes for fascinating reading, to say the least.



The City of Edmonton received \$120,000 for a public relations and fundraising coordinator for the proposed Louise McKinney Park.

Contrast that to the \$9,950 the Sexual Assault Centre of Edmonton received for its initiative to support sexually abused children; or the \$19,866 the WINGS of Providence Society received for its expansion of services to abused women and children.

The big winner was the Edmonton Inner City Housing Society. It received \$579,991 for a family housing project.

Something called the Classroom on Wheels proposed by the equally unknown Success by 6 garnered the second-largest grant, reaping \$353,000 for its proposal.

The smallest grant was in the amount of \$2,000—and it was earmarked for peer counseling by the Canadian Foundation on Compulsive Gambling. Ah, the irony.

### Changes could hasten wrecking ball

EDMONTON—After years of protection, derelict houses in Edmonton may finally be torn down if city council approves changes to the Municipal Government Act. The change has been a long time coming; despite years of complaints from area residents, little has been done to solve the problem of abandoned houses.

The houses, which litter Edmonton's inner city, are used for parties and prostitution, and often become fire-traps. In the last year, at least three people have died in abandoned homes. Despite that, city council has steadfastly maintained that its hands are tied when it comes to tearing down the eyesores.

The proposed amendment to the act would indemnify municipalities from lawsuits if they tore

down the homes. In the past, the city has said it would act only if engineering tests proved the houses structurally unsafe. Given the number of condemned homes previously torn down, it appears the houses practically have to fall down on their own accord before the city will declare one structurally unsound.

## millennium

### Gomberg granted permission to ride?

EDMONTON—Former Edmonton councillor Tooker Gomberg says his Greenspiration Odyssey is a go, but Deputy Prime Minister Herb Gray says—ahem—not so fast.

Gomberg, a former candidate for mayor, and his wife Angela Bischoff say their plan to tour Canada by bike and document ecological projects has already been approved for a \$25,700 Millennium Partnership Fund grant.

But after plans of Gomberg and Bischoff's Excellent Adventure came to light in the national press, Gray told journalists no money has been given and the project is still under review.

Ian McClelland, the Reform MP for Edmonton Southwest, was even less generous, calling Gomberg "a leech," and suggesting the eco-activist pay for his own bike trip.

Gomberg told the press he will fund \$55,000 of the trip through in-kind goods and services and cash.

## business

### Distillers pissed

OTTAWA—Canadian distillers are

tired of the lack of respect given to Canadian whisky, so their association is heading to court to force Health Canada to adopt alcohol content standards.

The distillers argue that because there isn't a clear definition of what constitutes Canadian whisky, their product is vulnerable to cheap knock-offs and copycats. They want Health Canada to set a 40-per-cent alcohol standard for their \$1 billion-a-year product.

### Eaton's uncool, declare streetwear vendors

TORONTO—Boutique streetwear stores are upset over giant department store chain Eaton's attempts to grab their cool clientele. Across Canada, a backlash is growing as indie stores complain about Eaton's co-opting of street style, according to an article in the *National Post*.

Several stores that cater to skateboarders and other street culture clients say they have contacted clothing distributors and requested they not supply Eaton's with streetwear.

Everton McDougall, who owns Edmonton's Color Blind, said he hasn't faced competition from the giant retailer, according to the *Post*. However, McDougall is also the Canadian representative for one of the streetwear labels carried by Eaton's.

## quote of the week

"If he thinks his tour is such a public-spirited thing, let him get a job at \$8 an hour and pay for his own trip."—Reform MP Ian McClelland congratulates eco-activist Tooker Gomberg on securing a Millennium Partnership Fund grant for a cross-Canada bike trip.

## VUEPOINT

By LESLEY PRIMEAU

### AISH in the hole

I'D LIKE TO DECLARE the week of February 15 "Kick a Cripple Week." I figure, as long as the government is even entertaining a move to revamp its Assured Income for the Severely Handicapped (AISH) program so that it disallows a bunch of disabled types, we might as well find a way to commemorate the initiative. How much moxie does it take to knock down the province's disabled? This would be the same government that tried to invoke the notwithstanding clause to limit compensation to the very people they sterilized during Alberta's own Nazi era.

Naturally, the government denies they're even considering throwing folks off AISH. The spin they put on the story is that they're overhauling the program so that it offers some recipients more money—like you've ever seen a single government initiative in the last half-dozen years result in a disadvantaged person getting more from the province.

You remember all those welfare bums we turfed not long ago, don't you? We gave some of them a bus ticket to paradise on the coast; those who couldn't get their meager belongings onto a Greyhound bus were left behind to make do. We're paying for that policy now with a huge increase in the number of kids being scooped into the care of the province. The government denies any correlation between its severely diminished welfare allowance and the number of starving children in the province. They would have us believe there's simply been an increase in the number of dutiful citizens reporting abuse or neglect. They fail to mention, however, that parents are allowing their kids to be removed because they themselves can't feed them! Contrary to what some talk show hosts say, we really do have starving children here, in the wealthiest province in Canada.

I won't even go into the cost of health and education. But you get my drift: no government initiative has ever made anybody richer unless they were already rich to begin with. Those folks seem to be just fine—they must be the "severely normal" Albertans we always hear about.

So you understand why I question the government's motives in this AISH issue. The government spin doctors hope to convince us we have penalized the disabled by forcing them to live on \$800 a month when they really want to work. Well, I suppose everyone wants to be a viable member of society, but is value found only in work? There are people who have contributed to society for years and who, through no fault of their own, find themselves having to depend on the community for aid. Is this a crime? Maybe in the "have" province, it is. Frankly, I'd prefer to pay and let them live with some dignity. If that means they work, fine. If they don't, that too is okay by me.

The new AISH program will see the government implement an asset test which would throw 1500 folks out the door immediately. But I'm sure the spin doctors will find a way to make the policy palatable to all Albertans, maybe even some of the ones who care about the less fortunate, and before you know it, AISH will cease and the poor will disappear. Right.

How can this government look itself in the mirror? Have they no heart? No morals? No decency, at long last? Where is Peter Lougheed when you need him? Didn't his government start this initiative to assist the powerless? We need his voice now. Indeed, we need every voice now to speak up for those who can't.

Lesley Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.



# Chapters

Great Books Are Just The Beginning

## Staff Picks

20% off the following titles

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by J.D. Salinger  
My favourite book of Salinger's. The two long stories add up to more than just a sum of their parts, while Salinger's meandering prose style delights, entrances. The remarkable Glass family is unforgettable.

Jason C.

**Montana 1948**  
by Larry Watson  
In small town post-war America, the life of a family is shattered through the actions of its most illustrious member. The wishful perspective of the 12 year old narrator and the unwavering clarity of the author's prose create a powerful, memorable book.

Mary Pat

**Possession**  
by A.S. Byatt  
A love story within a love story. In two great tales of love, Byatt explores passion, desire and self-fulfillment. Embedded in the novel is lush poetry that mirrors the inner journeys of the characters.

Kath

**Wasted**  
by Marya Hornbacher  
An eloquent memoir of living with and recovering from an eating disorder made even more powerful by the author's acknowledgment that recovery does not mean an end to struggle and that there is no such thing as happily ever after.

Christine

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## BESTSELLERS

### Fiction: Hardcover

- 1) The Vampire Armand  
Anne Rice (Random House)
- 2) I Know This Much Is True  
Wally Lamb (Harper Collins)
- 3) A Man in Full  
Tom Wolfe (Bantam)
- 4) Bag of Bones  
Stephen King (Doubtless)
- 5) Seize the Night  
Dean Koontz (Bantam)

### Non-fiction: Hardcover

- 1) Simple Abundance  
Sarah Ban Breathnach (HB Fenn)
- 2) Simple Abundance: Journal of Gratitude  
Sarah Ban Breathnach (HB Fenn)
- 3) Something More  
Sarah Ban Breathnach (HB Fenn)
- 4) In the Heart  
Iyanla Vanzant (Doubtless)
- 5) Steps to Financial Freedom  
Suze Orman (Random House)

### Fiction: Trade Paperback

- 1) Where the Heart Is  
Billie Letts (HB Fenn)
- 2) Midwinter  
Chris Bohjalian (Random House)
- 3) Cold Mountain  
Charles Frazier (Random House)
- 4) Tora Tora  
Warner Bitchy (McArthur & Co.)
- 5) Last Orders  
Graham Swift (Random House)

### Non-fiction: Trade Paperback

- 1) Don't Sweat the Small Stuff  
Richard Carlson (HB Fenn)
- 2) Don't Sweat the Small Stuff at Work  
Richard Carlson (HB Fenn)
- 3) Easy Way to Stop Smoking  
Allen Carr (Prospero)
- 4) Gordon Page's 99 Buyers Guide to Mutual Funds  
Gordon Page (Prestice Hall)
- 5) Men are from Mars, Women are from Venus  
John Gray (Harper Collins)

### Fiction: Mass Market

- 1) The Street Lawyer  
John Grisham (Random House)
- 2) Net Force  
Tom Clancy (Ballantine)
- 3) Olivia  
V.C. Andrews (Doubtless)
- 4) Miracle Cure  
Michael Palmer (Bantam)
- 5) Soulforce  
Margaret Weiss (Random House)

BESTSELLER information  
compiled by

## SMITHBOOKS

Edmonton Centre

# Gunnars Trains her eyes on Nykøbing

Novel continues author's impressive track record

By CHRIS TENOVE

A woman boards a train to Denmark. Her lover remains standing on the station platform. The train pulls away and she watches as he shrinks and disappears into the distance. From that point on, the woman, the narrator of Kristjana Gunnars's *Night Train to Nykøbing*, lives in two worlds. Part of her lingers with the lover in Norway, remembering him and imagining their reunion. However, mysterious circumstances force her to return to Canada and the life which existed before they met.

David Guterson wrote in *Snow Falling on Cedars* that "the art of waiting over an extended period of time [is] a deliberately controlled hysteria." As the narrator of *Night Train* describes work politics and family gatherings or muses about books she has read, we see how it's all overshadowed by her lover's absence. Gunnars's book consists entirely of short, intense sections—rarely do they last longer than a page in length—as crisply rendered as prose poems. By the end of the brief novel, the reader becomes equally anxious for the love affair to get resolved.

In her four previous books, Gunnars has shown a striking talent for transporting the reader into complex and intense emotional states. The first was *Zero Hour*, a memoir of the events and impressions which surrounded the death of her father. *Zero Hour* was nominated for the Governor General's Award in the nonfiction category, and although each of the following books, *Night Train* included, are billed as fiction, they seem too real and too intimate to be made up.

This quality is complicated even

more in *Night Train* by the similarities between its narrator and Gunnars herself. The narrator is European in origin, a professor of literature at a university in Edmonton, the owner of a house on the West Coast and a frequent traveller. Gunnars was raised in Iceland, works as an English professor at the University of Alberta, has a home on the coast north of Vancouver and travels frequently. It's a situation that Gunnars realizes is fraught with possibilities for misinterpretation. "With this book, a lot of people have trouble reading it as fiction," she says. "Most people are reading it as pure autobiography, which of course it isn't, and that's frustrating."

## Read the label

Although Gunnars admits that *Night Train* is partly a memoir, she points out that the book also includes elements of the essay as well as other genres of fiction. In order to discourage readers from interpreting every event as autobiographical, she deliberately subtitled it *A Novel*.

"If it says *A Novel*, then it's a signal to the reader not to jump to those kinds of conclusions," she says. "But people want to do this anyway, even with fiction. They want to look for things that correspond to reality. They write complete papers [that hypothesize] that this event in a novel comes from such and such an experience in the author's life, or that a character is actually such and such a person."

Mixing genres is one way to break through some of the conventions of literature and encourage different responses from readers. At the same time, Gunnars allows that including autobiographical material in fiction is a way of playing games with an audience.

"You're actually constructing, to some degree, a character of yourself," she says. "And that character is mimicking you. You have a character that

has your job, has your friends, who might even have your name. But it's still fiction. It's still an authorial persona, and not everything that happened to that person happened to you. Otherwise you would call it autobiography."

"It's very risky, in the sense that people get ideas about you that aren't true. You're actually creating rumours about yourself that aren't true. You assume that readers will be aware of the pitfalls of this kind of writing, and that it will become obvious that some of those things couldn't have happened in real life. They just happen in fiction."

## Fine European styling

Although this genre-mixing is rare in North American fiction, Gunnars's novel is part of a tradition that exists in France, Scandinavia, India and Japan. "There they have a tradition of the short, reflective book," says Gunnars. "The writer will write something that resembles an essay, but it's usually quite intense and feels quite intimate when you read it. It feels as if the writer has decided to trust the reader, to be open and give something authentic."

*Night Train* opens the reader to the sense of impending disaster and the uncontrollable cravings that can accompany new love. The narrator realizes that pursuing her lover could destroy her carefully built life in Canada; at the same time, however, that old life seems empty and disturbing. Everything she experiences is weighed down by her lover's absence. Even her conception of time is affected: "Whenever I look at my watch in British Columbia, I calculate what time it is in Oslo, Norway... I live in more than one time zone. They contradict each other. It is both day and night for me."

bars and even founding churches in conservative small towns and setting up a nationwide network of organizations to offer counselling and companionship to those gays—the vast majority—who continue to conceal their sexual orientation."

The story uses language that reinforces its patronizing tone: gays and lesbians have "lifestyles" (and for the last time, it's a life, not a lifestyle). "Homosexuals adopted long hair before it became de rigueur for young males of all persuasions."

Then, in what Anita Bryant could have shrieked herself, *Time* wrote, "The radical fringe is agitating for the repeal of laws making sexual contact between adult gays and young boys a crime."

There is plenty good to say about the nine-page spread, too. But what I noticed was how much things haven't changed in the 20 years since its publication. In fact, *Time* could have published that very article last week without changing much at all!

Gays and lesbians across America—and Canada, for that matter—are still fighting for their bottom-line basic civil rights, still endure bashing every day (and there are hundreds more across the country

"What I was trying to do is explore all the feelings people have in relationships, and exaggerate them to a certain pitch," Gunnars says. "I wanted to exaggerate all those feelings that people have but don't necessarily admit."

One of the joys of literature, and *Night Train* in particular, is seeing a writer explore thoughts and feelings that are common but not spoken. Quite often, scenes in *Night Train* are so emotionally on-target that reading them feels like déjà vu. And by keeping the lover faceless, the novel allows us to paint our own imaginary or real-life lover into his place. However, the mysterious danger that surrounds Gunnars's lover is an impediment—not only does it hamper our ability to imagine him ourselves, the inexplicability of the danger surrounding him feels false and made up.

That's a rare slip in a novel which feels, as the cliché goes, more truthful than fact. Its gorgeous language provides a happy respite from the plot-heavy, sterile novels that cram many bookshelves. And Gunnars's image of a love marooned on a station platform, disappearing into the distance, will haunt readers long after the book has been finished. ☐

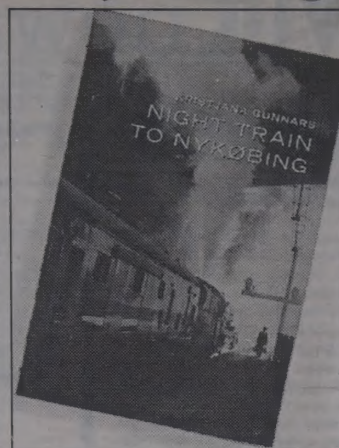
every year that aren't reported to police), not to mention shamefully high suicide rates—a third of all teen suicides are by queer kids ostracized by their friends and/or kicked out of their homes.

Which is why I was terribly disappointed with *Time*, *Newsweek*, *Maclean's* et al., who ignored gay and lesbian life in their 1998 year-end round-ups, except perhaps for the occasional blurb or picture on the Matt Shepard lynching.

In fact, grouchy New York playwright and Act Up co-founder Larry Kramer recently chastised *Time* managing editor Walter Isaacson for ignoring queers in its 75th anniversary and year-end issues.

Kramer zeros in on one particular photo of two men being marched into the Sachsenhausen concentration camp during World War II. "They are wearing triangles," Kramer wrote in a letter to *Time*. "The pink triangles connoting they are homosexuals. These triangles in this photo are very large. Hard to miss. Who is your photo editor? Why is it not mentioned that these are homosexuals? Otherwise, what is the point of the photo in an article about eugenics?"

"Thanks for yet another slap in the face," Kramer snaps. "Another insult in the pages of *Time*." ☐



By RICHARD BURNETT

## Time out

Earlier this week, I remembered one of the most despicable, shameful moments of my life. At my high school prom, the boy I'd had a crush on for over a year came up to my table and planted a 30-second kiss full on my lips.

In front of my friends. Not to mention 500 other students (my huge graduating class in a school—no, war zone—of 5,000 students). After "Bernie" left, I looked at everybody and said—and I still recoil when I remember—"What's his problem—is he gay or something?"

I was so closeted I didn't want anyone even suspecting I was a big old gay. It's a paralyzing fear most straights will never experience, and a stain queers try scrubbing themselves clean of most or all of their adult lives.

That brings to mind a night in December 1949 when author Christopher Isherwood and a friend, Jim Charleton, were arrested during a police raid at a Santa Monica gay bar called Variety. Both men were released after denying they were gay when questioned at the local precinct house.

"I ought to have called their bluff, insisted on being locked up, hired a lawyer, taken the case to the Supreme Court, started a nationwide stink," Isherwood wrote decades later. "Why didn't I? Because I'm cowardly, slack, weak, compromised. My life [was] such a mess."

That story made me dig up the first magazine article I'd ever read about homosexuality, published in the April 23, 1979 edition of *Time*—over three years before I graduated from high school. "How Gay is Gay?" the cover story asked.

Well, too gay comes to mind. Inside, accompanied by a photo peering into the window of a down-and-out gay nightclub where three mustachioed, topless men sat nursing drinks at the bar, *Time* wrote, "Homosexual men and women are coming out of the closet as never before to live openly. They are colonizing areas of big cities as their own turf, operating



# SPORTS notes

By DAVID DICENZO

## Clearing the Air

I stopped idolizing athletes a long time ago. As I grew up, I quickly realized that they should be appreciated for what they are: entertainers, not saviours. I still marvel at their individual accomplishments, but I have no need whatsoever to place my faith in them, as if someday they will fix all that is wrong with humanity.

And so I find it perplexing that so many critics have hopped on the "What did Michael Jordan do for the world?" bandwagon. It seems that many people feel Jordan didn't do his part to fix our broken society, especially considering the once-in-a-lifetime platform he stood atop. I offer a question: why was this his responsibility?

Don't get me wrong—had Michael gone that extra mile, it truly would have been a special thing. The fact is, he didn't; but that, in my opinion, doesn't make him less of a man. During this debate, Jordan's critics have mentioned names like Muhammad Ali and Arthur Ashe, men whose visions extended beyond sports and who shared those visions with the rest of the world. But to a large extent, their achievements outside the sporting realm were tied to their personalities; I believe that the roles they assumed had everything to do with their character, the personae inside their physical bodies.

I don't know Michael Jordan—he could be a complete ass or he could be the nicest man in the world. What I do know is that the many times I have seen him on television (and three extremely fortunate opportunities when I got to see him live), it's in a game situation where his true personality comes to the surface. Whether playfully trash-talking or displaying incredible intensity, the person who is Michael Jordan comes out on the court. Rarely have I witnessed an animated Jordan in front of a camera or microphone; I suspect he doesn't like being in the spotlight as much as we might think.

Of course, Jordan's image and name have been plastered all over the free world—indeed, a large part of his legacy will be his endorsements—but we forget that the character we know as "Michael Jordan" was manufactured by a gushing media and an adoring public. He wasn't created in a PR brainstorming session; his image manifested itself over time, as we witnessed the brilliance he brought to the court. And really, that's how Jordan should be remembered—for what he did on the court. How can we criticize somebody for not being like Ali or Ashe? They were incredibly unique—it's unfair to say Jordan should have been more like them. Maybe it just wasn't in him.

Most of us think celebrity status would be liberating, but it may seem more like a hindrance to the individual under the microscope. Imagine not being able to walk down a street, see a movie or go to a restaurant. Sure, millions and millions of dollars might seem an

acceptable tradeoff for your privacy, but the choice to surrender your freedom would likely come back to haunt you.

Do I feel sorry for Michael Jordan? No, not at all. Do I understand that he might want to limit his time in the public eye? Yes. Jordan is a businessman who capitalized on his ability to put a basketball through a hoop in so many majestic ways that it's frightening. One slogan that most certainly was created in a marketing session was the famous Gatorade ad: "I wanna be like Mike." Let's see—that would entail trying to be the best at what

you do, working harder than everyone else at attaining your goal and conducting yourself with a high level of decorum in an era where good behaviour is far from the norm. Just because basketball was the vehicle he used, that doesn't detract from the example he set. Wanna be like Mike? I could think of worse things.

It's a pathetic commentary on our society that we seek out individuals to lead us in a crusade—especially athletes/entertainers. We make them larger than life and expect them to change the world, but we forget that maybe that's

not their responsibility. All they are, are entertainers. And fortunately, Michael Jordan entertained us in a spectacular manner, in game after game. I don't think we have even realized the full extent of his greatness. Only after a number of years, as one NBA player after another fails to live up to his standard, will Jordan's brilliance be properly recognized.

Statistics usually tell the tale, but in this case, Jordan's amazing numbers aren't the only story—it was his will on the court, his complete refusal to settle for second best, that set him apart from the

rest. A basketball was to Jordan what a trumpet was to Miles Davis or a paintbrush to Pablo Picasso—a tool that enabled him to demonstrate an unmatched level of skill. The court was his stage, his canvas, and once he set foot on it, he showed a master's touch—and his true inner self.

Could he have done more off the court? Sure. But he didn't—and I have no problem with that. Judge him for what he was: a basketball player.

And next time you're searching for someone to save the world—look in the mirror.



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1999 Saturn SL1

Complete with: AM/FM stereo cassette  
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\$183/mo./36 mos.  
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<i>Here's what you pay monthly</i>		<i>Amount of downpayment or trade in</i>
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\$216	\$198	\$1,500
\$231	\$213	\$1,000
\$246	\$228	\$500
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By STEVEN SANDOR  
and JOHN TURNER

*This week, Vue press-box fixtures John and Steve do the unthinkable—actually feel sorry for Mike Keenan. I mean, it's one thing to deal with a superstar with an iffy attitude, but the deal Brian Burke made with the Panthers was nothing short of laughable.*

#### Topic: The trade, Weight's return

**Steve:** Wow. The Canucks sit on Pavel Bure for half the season, and then deal him along with Bret Hedican—one of the only decent defenders they have—and top prospect Brad Ference for Ed Jovanovski, old man Dave Gagner, IHL goalie Kevin Weekes and prospect Mike Brown. Some draft picks also changed hands. Is that the best Burke could do with a 50-

goal scorer? Boy, he's created a team that's sure to be mediocre for at least the next half-decade. Rumour has it that the Habs dangled Saku Koivu and Vladimir Malakhov for Bure, and the Canucks said no.

**John:** The real reason Brian Burke called the press conference Sunday night was to announce to the world that yes, he is the worst general manager in hockey today. What, was he trained by Harold Ballard?

**Steve:** Doug Weight returned to the Oilers line-up Sunday. Even though he was slow and looked out of sync with his linemates, his presence gave the team a huge emotional boost. "I just tried not to be a defensive liability," said Weight. At the end of the game, Weight had a scary moment—with just a couple of seconds left in the match, he was run into the boards, hitting them knee-first. He got up limping, but said he was actually happy to get the chance to test the knee. Except for a couple of brain freezes by Boris Mironov, who set up Steve Yzerman's shorthanded breakaway goal with a bad giveaway, the Oilers looked strong. The most ironic part of Weight's comeback? The best line for the Oilers that night was the fourth unit of Boyd Devereaux, Georges Laraque and Rem Murray.

Mind you, the Red Wings are only a shadow of the Cup-winning teams of the past two years. Larry Murphy showed why the fans booed him out of Toronto when he gave away two goals. Jamie Macoun chipped in with another gaffe that led to an Oilers marker. And Todd Gill, well, he was just Todd Gill. The only Wing who looked mildly interested in the game was Yzerman.

**John:** Sunday night we witnessed a shining example of why Yzerman shouldn't have been on the bench for the shootout in last year's Olympic semifinal (Ray Bourque being the breakout specialist that he is). When Yzerman took the puck and went in alone, my first thought was, "Blow the play dead, face-off at centre, it's a goal." An Yzerman breakaway goal is an automatic. Marc Crawford, thanks for nothing.

**Steve:** Ooh. Someone's bitter. Anyway, back to Burke. I'm thinking that I could have made a better offer than the Panthers. How about my '93 Dodge Shadow (which needs new taillights) and John's old colour TV (which works fine unless you like the colour green) for Bure?

## A Grand weekend at Marmot Basin

By HART GOLBECK

**B**uoyed by reports of a 24-centimetre snowfall at Marmot on Thursday, we headed for Jasper early on Friday morning to get a headstart on the much-anticipated Grand Marnier media weekend kicking off the Jasper in January festival's 10th anniversary. As we drove through Jasper, we watched snow sculptors busily touching up their creations in preparation for the final round of judging. Their creations, in the shape of everything from bears to extravagant buildings, will remain on display for the entire festival.

Friday's closure of the Knob due to high winds and some avalanche control was the only blemish on a great day of skiing. Untracked and slightly tracked powder was to be had all over the hill. The Slash run to the left of the Eagle Express quad hasn't had coverage like this in years. It felt good to take the odd tumble into heaping pillows of snow. The tree lines along Lift Line and Dromedary were extremely sweet as well.

On Saturday morning, the Knob was reopened and the A-Channel's resident snowboarders Alan Carter and Michael Kuss led the charge over the edge and down into the bowls. With the temperature hovering at a seasonal -7 for the weekend, conditions were just perfect. And even with an estimated season-high of 3000-plus skiers and boarders, lift lines were short with only

AREA



Zeke goes deep in Charlie's Bowl at Marmot Basin

the morning and after-lunch rush making for a 10-minute wait.

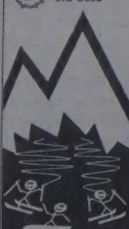
#### Hello, Charlie

For us, the best was yet to come. Upon our arrival at the top of the Knob on Sunday morning we were told that Charlie's Bowl had just opened for the first time this ski season. I had never skied it but Zeke assured me that I would love it. So off

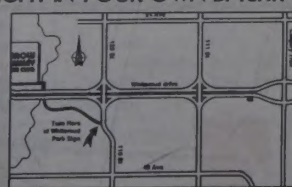
we went. Within minutes, I found myself on a steep pitch of waist-deep powder with no place to go but down. Slabs of snow flew as Zeke pounded his way past, the snow billowing as high as his chest. My descent was not quite as graceful, but I still found it exhilarating and exhausting. I would do it again in a heartbeat. We headed straight for the Eagle Chalet to rest up and replenish lost fluids. The remainder of the day was spent cruising on Highway Sixteen and rattling the snow off the trees in the glades of Milk Run.

Our accommodations for the weekend were at the Sawridge Hotel, right at the entrance to Jasper. The rooms are great; they overlook a fabulous pool and hot tub and are very inexpensive, especially during the next few weeks. (The already cheap rates will be slashed an additional 30 per cent for Jasper in January.) Lift tickets up at Marmot are reduced to \$29. Call Ski Jasper at 1-800-473-8135 for the best deals in town.

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## Learning how to ski the steeps, part two

By COLIN "ZEKE THE SKI FREAK" CATHREA

In last week's installment, we covered overcoming nervousness about skiing the steeps, picking the proper terrain, skiing with a "light feel" and the jump turn. This week, we'll get a little more technical. Most intermediate skiers

already have the ability to sidslip, but never take time to practise this important manoeuvre. With a slight modification, it can be the confidence-builder and stance-enhancer you need to ski the steeps. First, pick a fairly steep small pitch and set your skis across the hill. Now release your knees down the

slope and slide the skis. If you're sitting back, your tails will begin to get ahead; it'll be the other way around for the tips. Once you pick up a little speed, edge set by bringing the knees into the hill. Once you've mastered this you'll be ready for the next step



### Steep impact

Begin on the same slope with the skis across the hill. Start a traverse of the slope and crouch down over the skis. Keep your upper body facing downhill. In one movement, set the edge and spring up, twisting the lower body in the same direction as your upper body (which is still facing downhill) and steer the skis all the way across the fall line. Try to get both skis entirely off the snow. You should learn to link these turns together by skiing down a corridor that's not much wider than two to three times the length of

your skis. Remember: if you ski out of this corridor on a steep, you'll pick up too much speed. Control is the key to linking turns on steep terrain. Before you ski a steep at high speed, you need the skill and confidence to ski it slowly.

Try to practise these turns and begin to land more and more softly. Flexing the knees, hips, and ankles is important. A firm pole plant is essential, as timing these quickly linked turns helps develop rhythm. Keep these turns up, and gradually increase the length of the steep. Once you feel confident, you're ready to break out of the imaginary corridor and tackle the steeps. Using bumps or rolls to aid in your spring unweighting is fun, and helps keep your leg muscles intact a little longer. Learn control, the position of strength, the rewards of being light on your skis—then blast your way down any damn run your heart desires. It's one of the most fun, exciting and rewarding parts of skiing.

## Fall Lines

By HART GOLBECK and COLIN CATHREA

### Media moguls

Last weekend, Grand Marnier and Marmot Basin hosted a media dual slalom race and more than 60 Northern Alberta media types took part. Creative style points are awarded to the A-Channel's *Breakfast Club* host Mark Scholz, who insisted on skiing through gates rather than around them. The protective fence around the finish area was no match for him either; Mark leveled three sections in true Crazy Canuck fashion—out of control and upside down. The winner was none other than our very own Colin (Zeke) Cathrea, who blazed to a five-second victory. Grand Marnier provided refreshments at the finish line and all participants and spectators had a blast.

awarded cash prizes. If you've been wondering how well you really stack up in competition, then there's no better way to find out.

### Insert obvious "chili" pun here

Jasper in January is in full swing. The chili cook-off and dance takes place on Friday January 20 at the Amethyst Lodge. Admission is \$10 and it includes all the chili you can eat. Doors open at 6 p.m. All weekend long you can try out the latest in ski technology during Super Demo Days at Marmot. On Sunday at Maligne Canyon, Jasper National Park Wardens will perform ice rescue techniques. It should all get underway at 1:30 p.m. near the first bridge.

### Fun, fat, forty or freezing

The Kokanee Fun, Fat or Forty dual slalom race takes place at Marmot Basin on Monday, January 25 at 12 noon. Anyone can enter, but you must fit into one of the three categories. Call the Charlton's Chateau Jasper at (403) 852-5644 for entry forms.

### Calling all boarders

Kokanee and Lake Louise are hosting a boarder-x on January 30. Boarder-x is a speed/skill event where four to six boarders race each other down a course full of rollers dips and jumps. The top two or three finishers in each heat continue on to the next round until a champion is declared. Helmets are a must and anyone can register between 8 and 9 a.m. at Lake Louise on the day of the race. Winners will be

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### CONDITIONS REPORT

This report is current as of Wednesday morning

#### BABBITOUL

Excellent conditions on all runs. Runs 100% open and groomed in the last 24 hours. All lifts operating. Trace of new and a base 62cm snowfall.

#### BONNIE

Good to very good conditions on groomed runs. Base 65cm. New 5cm. All lifts, all 14 runs open.

#### SNOW VALLEY

Excellent, on soft machine groomed runs. All lifts open. Base 60cm.

#### TRINITY

Excellent skiing and riding on groomed runs throughout the mountain. Soft powder at the top of the hill. Base of 310cm. New 92cm in the last 7 days. 17cm in the last 24 hours. All 9 lifts and all 92 runs are open. The 1999 Cardboard Downhill Derby will be held Feb 7th.

#### MARMOT BASIN 403-5000

Superb conditions for Jasper in January. Skiers are enjoying fresh powder and machine groomed runs. 6cm new. 282cm of snowfall has created a base about 80cm.

#### SUNSHINE VILLAGE 406-7669

11 lifts open to fresh powder and soft groomed terrain. Snowfall 20cm new in the last 24 hours. 112cm in the last week. Base 212cm.

#### LAKE LOUISE 406-258-7669

Excellent skiing & boarding overall on fresh powder, tracked powder, and machine groomed trails. New snow at mid mountain 7cm in the last 24hrs, 11cm in the last 2 days. Snow depth 139cm to 155 cm at the top.

#### MALDEN 403-258-7669

Great skiing and riding on packed powder and machine groomed runs. New: 1cm. 21cm in the last week.

#### FORTRESS 406-258-7669

Fantastic conditions, 6cm in the last 24 hours. 47cm in the past 6 days. All lifts and all 47 runs open. On the weekend of January 30th to 31st Fortress hosts Alberta's Freestyle Provincial Competition.

#### KIMBERLEY 406-258-7669

Excellent on powder, soft packed and machine groomed terrain. Fresh snowfall 3cm in the last 24 hours, 56cm in the last 7 days. Base: 145cm. All 62 Runs open. Cross country trails: excellent.

#### MOUNT NORWAY

Conditions are very good on machine groomed and packed powder. Snowfall in the last 24 hours: 1-2cm, in the last week: 17cm. Base: 66cm at lodge elevation and 85cm on top.

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# Thinking outside the box

Is evolution leaving the desktop computer behind?

By DAVE WATSON

Computer companies once hoped to place the power of a supercomputer on top of everyone's desk. To a great extent, they've succeeded. A little more than a decade ago, the average \$2,500 home or office computer had a central chip that operated at

a speed of about eight megahertz, displayed a handful of colours (if any), used perhaps one meg of RAM and had a 10- to 20-meg hard drive.

It now seems amazing that anyone could accomplish anything with a machine so limited.

Why, you might as well try to word-process with a stone axe and some bearskins.

Today, without even adjusting for inflation, \$2,500 should get you a computer package with at least a 300-megahertz processor, one that not only runs faster but also performs many of the functions that

used to be handled by secondary sets of chips, like math coprocessors. You should expect about 64 meg of RAM, a CD-ROM or DVD

drive, at least four gigabytes of hard-drive space, and thousands—if not millions—of

colours, all on a nifty high-quality 17-inch screen. And a colour inkjet printer. And maybe even some cash left over. If you're willing to compromise a bit on processor speed and screen size, that same price will get you all the above in a laptop computer that weighs less than three kilos.

Unfortunately, all that available power hasn't revolutionized computing the way futurists once predicted it would. We hit the end of that road around 1992 or '93. By that point, anybody who wanted one could buy an efficient computer (again, for about \$2,500) that used windows, icons, backgrounds, and a two-dimensional workspace environment to manage files and start programs. So what? Near the end of its commercial life span in the mid-1980s, even the Commodore 64 could run a program that gave you a rudimentary desktop-type environment for basic functions like copying files. A few refinements and stabler operating systems have been the only advancements on that model.

## The Apples don't fall far from the tree

The standard home computer of the early 1990s featured a processor that likely ran at between 25 and 66 megahertz, and came outfitted with a hard drive that would hold 40 to 80 megabytes. What could you do with such a machine still so limited by today's standards? All the same stuff people do now—make spreadsheets, access the Internet, play games and so on. In fact, I used just such a machine until last May, albeit one gussied up with a larger hard drive and a couple of other small upgrades over the years.

It sufficed. I used it to work with pictures in PhotoShop, edit digital stereo sound files, build professional multimedia products, design websites, do my taxes and write articles. It was a noble, durable, elegant piece of machinery.

These days, of course, that old piece of crap is lying upside down somewhere collecting dust. I ditched it for some real desktop power. But I find myself strangely unmoved. Certainly, I can now play computer games whose packaging materials I once was not fit to drool upon. And yes, if I still did any multimedia work at all, I'm sure that production software for audio video and graphics would run much faster. As it is, though, the only time I notice a dramatic increase in speed is when I'm opening my e-mail program. Those windows just fly open on-screen, so quickly that I actually snapped my head back the first few times for fear they were just going to keep on coming out at me.

## Programs pre-empted

Since then, I've adjusted to the new scale of operations. And so have

## Redline not thin at all

By RICHARD PETERSON

CRITERION STUDIOS and UbiSoft Entertainment have released a red-hot motorcycle racing game called Redline Racer. Designed to run on systems with a 3-D graphics card, Redline Racer roars across your monitor at a stunning 60 frames per second with some of the smoothest gameplay you've ever experienced. The level of detail can be adjusted to match your PC's capabilities, but if your system can handle it, run it maxed out. The special graphics effects (like sparks, smoke and sun glare) are not to be missed.

The game features 10 tracks spread across six environments from desert canyons to alpine slopes, and each is a challenging ride that requires lightning-fast reflexes and a smooth hand on the throttle. Lose control of your bike at any point and you'll be treated to one of the many spectacular crash sequences. Always remember: It's brake into a turn and accelerate out.

ONE  
BREAK

Redline Racer starts you off with eight bikes (plus five secret bonus bikes) and eight teams of riders. I say "starts you off" because you can go to the Redline website and download additional bikes and riders for free. The Wire Bike is cool to look at and rides fast as the wind, but my favourite by far is the Sleazy Rider—a laid-back chopper that handles like a dream. Other features found at the website include a bike and team editor as well as an online matchmaking service (for racing, not dating).

The gameplay is very fast and very smooth. Bike control and movement are based on some very realistic physics modelling, so expect the bikes to handle and move like their real-life counterparts. Redline Racer is a great solo game, but the real fun begins when you go online and race against one to six other players.

On your marks, get set, go!

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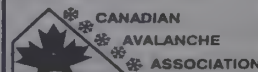
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# \$5-million bra a real bust

By AMY HOUGH

Well, Christmas is over and the only thing I didn't get was the 1998 Five Million Dollar Dream Angel Bra from Victoria's Secret (I'm not joking; there really is such a thing). There might not be gold in—er, on—them thar hills, but there are 77 carats of rubies and 330 carats of diamonds, all set in platinum.

Truth be known, if I had gotten that bra, I'd have to kill myself because the guilt would be too great. If a person had five mill to blow, I think they could do a lot more good with it than buy a bra. Who on earth would be able to wear it when they knew there were children going to bed every night without so much as a hot supper? A \$5-million bra is not a luxury, it's insanity.

## Reddy-browns have more fun

So I've decided blondes don't have more fun. Continually dying one's hair is a real drag. After a few

months' foray into blonde-itude, I decided to return to my natural colour of red-dy-brown. I tried L'Oréal's Féria hair colour, which promised to deliver shine without flat colour. (A good tip-off that someone you know dyes their hair is when every strand on their head is the exact same colour.)

The Féria packaging was truly impressive. The kit contained professional colouring gloves, enough dye for longer or thicker hair and enough conditioner to last for many shampoos—the cost is around \$5 more than regular colours. It went on easy and was gentle on the scalp. The results were great. My friend, who didn't see me during my blonde ambition faze, was really surprised that it wasn't my natural colour.

So if you're yearning for a natural, multi-faceted colour, Féria's a good bet. But be warned: if you opt for a purple hue, even José Eber couldn't make it look natural.

## Lube job

Winter is such a trying time for the

Nordic beauty's skin. This time of year, I find that over-the-counter creams just don't cut it, so I take out the old family secret and whip myself up a batch of my own skin preserver. My grandma, a septuagenarian, can attest to its power. Her skin is so silky smooth and wrinkle free, it's amazing. You can buy all the ingredients at your local health store for about the same price as a quality bottle of lotion—and it lasts about four times as long! So I'm letting the family secret out of the bag. Just mix all the ingredients together, pour a week's worth into a small bottle and refrigerate the rest and any leftover ingredients.

The recipe: 2 tbsp. almond oil, 4 tbsp. avocado oil, 3 tbsp. olive oil, 3 tbsp. sesame oil and 1 tbsp. wheat germ oil.

You can also pop the contents of a few Vitamin E capsules into the mix for an extra boost. Dab a little bit of the mixture on your fingers smooth on your skin and blot with a tissue. I use it at night and return to my normal cream during the day. You can also use it on the rest of your body if you like.

# Knowing the Tao of the Dow

Riding the market is easy; just watch the prez

By JARON SUMMERS

HISTORY brims with cautionary tales of bad investments. A few decades ago, the Hunt brothers tried to corner the silver market. They drove the price up from \$6 to \$52, then lost a billion when it collapsed. Those stupid Texans.

Pacific Rim counties are in financial ruin right now because investors got carried away. Those stupid Asians.

Hundred of years ago there was the Dutch Tulip Disaster. People invested in tulip bulbs, bidding up the price of a single tulip bulb to over \$5,000; many wound up losing their life savings. Those stupid Dutch.

The October 19, 1987 stock market crash sucked \$1 trillion off the value of all U.S. stocks as the Dow Jones plummeted 22.6 per cent—a record percentage loss for the blue-chip index. Those stupid Americans—in general.

In today's heady high-tech markets, investors have driven up the price of cyber stocks. Amazon shares, for instance, have skyrocketed from \$20 to over \$300.

As long as most people keep investing, the market will go up.

When most people sell, the market will crash. And it will crash like the hammers of hell. It will be a blood-bath of unbelievable proportions.

Amazon will inevitably fall to \$25 or less. Pundits will say, "I saw it coming"—after all, the Amazon River is one of the most deadly in the world. It is filled with crocodiles and piranhas. "People will say, 'Those stupid Amazon investors.'"

Financial pundits are afraid to say anything now because most of them have all their retirement money in the market.

Who can resist the chance to double your money in a month when the banks only pay four per cent?

If you can manage the trick of selling your \$100 stock just before the crash, then buying back in at 10 cents on the dollar and waiting for the stock to go up again (which it will), you could turn your nest egg into a golden egg!

## For once, Ford avoids taking a tumble

The so-called experts say that no one can predict a bull or a bear market because there are too many variables to consider. I don't believe this. I had a roommate in college who went on to become an advisor to the President of the United States. One day he was accompanying former President Ford to Japan. The plane stopped in Guam. Ford got off the plane, made a call and

warned my friend the market would crash within 36 hours. My friend sold all of his stocks hours before the '87 crash. He became a very rich man. Later he got divorced. He is now broke.

So what do we learn from all of this?

The big players always get out in time and buy back in when the market is low. Since the president is the most powerful man on earth, he is included in the loop. After all, it's good to have him on your side if you're ever caught.

Now what would the president do if he knew the market was going to crash?

## In-the-pendant counsel

When the stock market crashes, gold will shoot up. The president, being a shrewd investor, will buy a gold pendant for his daughter as soon as he hears the stock market is in trouble.

Watch for him to buy that pendant. Then, sell all your stock. Within days, possibly hours, the market will crash and you can buy back in for a dime on the dollar.

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the virtues of clean, efficient engineering having succumbed to the business and marketing pressures to continually offer updated products.

Most programs are far more complicated than most people need, and many feel that the traditional goal of the desktop home computer—to be all things for all people—is starting to die out. In the words of Paul Horn, senior vice-president for research at IBM: "The PC is too complicated. It will fragment into appliances." Instead of a single, large general-purpose

computer, we will use dozens of small ones designed for specific purposes, either as built-in components of other devices or in the form of personal digital assistants and so on. Instead of trying to funnel human activity to make it conform to the computer, people will carry computer power along with them in successors to devices such as today's PalmPilot. Whether you'll still need a traditional desktop box is an open question; the answer will probably depend on just what it is you use computers for.

## home\_page

—continued from page 12

software manufacturers. They've built bigger and ever more feature-laden programs to take advantage of the new fast processors and fat hard drives so that the net speed improvement is nearly zero. I've owned several good word-processing programs that each fit entirely onto one or two floppy disks. And I've owned a couple of lousy, dead-slow ones that needed to be shipped on CD-ROM. Word-processing software has actually devolved,

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# Houston, we have a METAL SHOW

Galactic Cowboys, King's X to launch double bill

By STEVEN SANDOR

It used to be a given that if it was a heavy band, it had to come from California.

But things have changed, and Texas has become one of the largest exporters of left-of-center music. The Butthole Surfers hail from the Lone Star State, as do speed-metal giants Pantera and more eclectic punk-ish acts like the Reverend Horton Heat. Ministry may have been born in Chicago, but the American kings of aggro have long since relocated to Austin.

Next week, two of Texas's longest-lasting heavy bands—Houston's King's X and Galactic Cowboys—will make their way to Edmonton. And neither King's X bassist Doug Pinnick nor Galactic Cowboys singer/guitarist Ben Huggins is quite sure why their home state has gained such a reputation for producing hard music.

"It's funny. Houston is such a mishmash of cultures," says Huggins. "For example, we have NASA but we also have the world's largest rodeo. But it's hard to be in a scene in Houston, because there really is no scene. Sure, there is blues and country and Latino music—there's jazz and metal bands. But I don't know if anything there constitutes a real scene."

"To be fair," continues Huggins, "It's worth noting that Texas has always had a tradition of being a little different when it came to music. The country music from Texas has always been different from Nashville country. And Texas had a strong psychedelic music scene in the late '60s and early '70s that mirrored what was happening in England. So there's lots of country and blues, but there have been openings for other music as well."

## All my King's X-es come from Texas

"Really, Houston is no different from any other American city," says Pinnick. "It's really hard to get a gig if you don't have a record out, unless maybe you're a blues act. And that's too bad. That makes it hard to establish a real scene. The stereotype is true. Blues and country are huge in Texas. It's a lot easier for those kind of bands to get shows in Houston. It's jukebox music on the stage. Just remember, Stevie Ray Vaughn is a god here."

Pinnick should know. Besides their gigs with King's X, both he and guitarist Ty Tabor have musical projects outside the band (Doug's Poundhound and Tabor's solo work) and are both producers of note. Both see a lot of young, up-and-coming bands. If anyone has their fingers on the pulse of the Houston scene, it's these two.

The brand-new *Tape Head* is King's X's seventh release, but it marks some significant changes for the band. For one, it's out on Metal Blade. After realizing King's



King's X ▶ Left to right: Ty Tabor, Doug Pinnick and Jerry Gaskill

X weren't the kind of band who were going to produce a hit single, Atlantic Records decided to release them from their roster. Going back to an indie label has given the band a new sense of freedom, which is very evident on *Tape Head*.

On their previous six efforts, Pinnick, Tabor and drummer Jerry Gaskill weren't true collaborators; they brought their own songs into the studio and the band worked from there. But with *Tape Head*, King's X decided to write in the studio, giving the disc the feel of a jam session.

## Jam, write, then pick up the kid

"That's exactly what we set out to do with this record," says Pinnick. "We wanted to do this all in the studio. Before we'd take aim, record the record and not really think about it. It really was like a big jam—and you know what? I hope we do every record like that from now on. We came up with 10 songs in 10 days. We would work on the material, then Jerry would have to run out and pick up his kid. We just shut ourselves away in the studio and did it. I think that's why when this album came out, it was a bit of a surprise. No one was expecting a new album from us."

Unlike a lot of other metal bands, King's X have shied away from electronics. *Tape Head* doesn't feature sequencers or drum machines. The band has resisted the urge to go industrial.

"I think it's a situation where we just don't know the electronics," says Pinnick. "We're not comfortable with it. We want to make our own record when we go into the studio. Maybe one day we'll change up every time we go into the studio, just like U2."

Unlike King's X, the Galactic Cowboys returned to a tried-and-true method when they recorded their new CD, *At the End of the Day*. For the third time in a row, drummer Alan Doss served as producer, as well.

Except there's one problem: as soon as the CD was done, Doss quit the band.

Enter new drummer Erick Tatuaka. "We were playing with a band called Pushmonkey," remem-

bers Huggins. "They were playing in Austin and Erick came up to them and gave them his card. He asked if they knew of any band that was looking for a drummer. We played with them the next day, and they told us the story. The timing was perfect."

## The drummer left us a card...

The Cowboys (Huggins, Tatuaka, guitarist Wally Bela Farkas and singer/bassist Monty Colvin) will have to find a new producer for their next release. But don't expect the band to look too far to find that person—the Galactic Cowboys aren't really big on outside influences in the studio.

"We had a producer in on our first album," says Huggins. "I like the input from an objective source, but you have to remember that the producer is an artist in his own right. So he has his own idea of what he wants to do. But it's our music."

The Cowboys are proud of their ability to mix pop sensibilities with power chords. They refuse to wank on their recordings because they feel guitar trickery can be nothing more than a way of hiding what is essentially a bad song. That's what sets them apart from other metal acts: they don't use the music as an excuse to show off their technical ability. After all, how many metal bands are as open about their love of the Beatles?

"Yes, in this band, nothing is more important than the song," says Huggins. "If the song's no good, we don't see the point on working on it any more. What's the point of working on something that's not good in the first place? You can put down the best lead bridge or come up with a great lead vocal. It doesn't matter at all if the song's no good. I mean, why not say that we like the Beatles? They were the greatest pop/rock songwriters ever. Why not say they're an influence?"

## X partners

When the Galactic Cowboys and King's X go on the road together, they share a special chemistry. The members are the best of friends; the last song on *Tape Head* is a



Galactic Cowboys

live track featuring the Cowboys' Farkas as guest vocalist. The track "Walter Bela Farkas" is an experiment in mixing free jazz with metal. King's X provides the cacophony, Farkas supplies the guttural sounds. I won't predict a two-band jam at the Edmonton gig, but it seems likely we'll see members from each band sitting in while the other act is on stage.

Whether there's a jam or not,

it's guaranteed to be a Texas-sized show. And if Pinnick's attitude is any indication, the bands will be happy with their first-ever Edmonton date. Actually, they're happy whenever they take the stage.

"I hope that I'll be doing this for a long time," says Pinnick. "I love playing—if not with King's X, then with my other projects. And if that doesn't happen, I'd be happy to play on the street." ●



# MUSIC notes

By GARY MCGOWAN

## Lisa Hewitt braces for success



"I'm committing myself to my career full-time in 1999"—that's the goal of country singer Lisa Hewitt as she surveys the upcoming year. Hewitt and her band Out West enjoyed a busy 1998 ("We worked 47 weeks last year," she says proudly), and her schedule will be at least that busy in this year, a fact which may force her to choose between music and her day job as a dental assistant. "It's getting a bit hard to work nine-and-a-half hours a day and then go play a gig," she sighs.

Give dental hygiene credit, though—in a roundabout way, it helped Hewitt achieve her present buzz in local country music circles. Hewitt grew up in Regina; her dad was a fiddle player who retired from touring in order to raise his family. The young Lisa's musical genes soon manifested themselves in her love of singing. "I sang around the house all the time when I was a kid because I loved it," recalls Hewitt. She moved to Edmonton in the early 1990s and entered the dental assistant program at NAIT.

In search of some additional cash to stave off the starving student blues, Hewitt landed a waitress gig at Longriders country bar. The word quickly got out about the bar's "singing waitress," and Hewitt was often yanked onstage to belt out a tune or two with the bar's weekly headliner.

But even that regular brush with show business didn't motivate her to launch a career of her own. The final push came post-graduation and post-wedding (she met Rob in 1995 at the club) when her new husband urged her to take a chance on her talent and enter the Canadian Finals Rodeo vocal contest. Her impressive performance in the 1996 event marked her as a talent to watch. By the spring of 1997, she had formed Out West and the gigs started to tumble her way.

The Hewitt team now consists of husband Rob (who plays in Out West) along with co-managers Roy Powell and Fred LaRose. Beyond a healthy live performance schedule in 1999, Hewitt plans to make her first foray into a recording studio this year. "I'm scheduled to be in Plum Records in February and March," she says proudly. Hewitt and company are still reviewing songs for the project, but they hope to come out of the sessions with a collection of tracks that will garner them some industry notice.

"I have really big goals," she says when asked what sort of career she'd like to have. Hewitt's impressive vocal chops will be on full display Thursday through Saturday at the Wild West Saloon in northeast Edmonton. Dental hygiene's loss is about to become country music's gain.

## No Drool like an old Drool



When Edmonton punk rockers Drool broke up several years back, it appeared that the band was done like dinner. Singer AJ Gothjelsen began working with Brokenose and guitarist Cam McDonall, drummer Cory Holowchuk and bassist Harley Chorney started the decidedly poppier Hummers. But after running into each other at gigs, the lads rediscovered the spark that had brought them together in the first place: the joy of making music.

"This is totally about fun," says vocalist Gothjelsen about Drool's occasional reunion gigs. "We still all have our main projects, but when we get together to perform as Drool it gives us a good feeling." One of those reunions takes place Saturday night in the New City Likwid Lounge annex, Suburbs. Properly billed as Old School Drool, the lads will headline the first local show at Suburbs since the room opened on New Year's Eve with the Real McKenzies. OSD will appear in the company of support acts Lure, Innate and Straightlaced in a show billed as the Saturday Night Massacre.

The OSD foursome managed to schedule their rehearsals for the Saturday Night Massacre show around some serious ongoing studio work for both the Hummers and Brokenose. The former band are doing pre-production for a scheduled CD recording session that's slated for spring.

Brokenose, meanwhile, are already working on a CD. The group is holed up at the Kramer Brothers studio with engineer Jason Borys. "We're trying to make a recording I can brag about," says Gothjelsen about the as-yet-untitled disc. Once that recording and the Hummers' effort are both complete, Gothjelsen, McDonall, Holowchuk and Chorney plan on getting together to create a Drool disc.

## Mud gets down and dirty



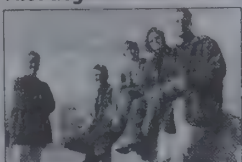
Scatter the Mud don't need a special occasion to tear up a stage, but the imminent arrival of Robbie Burns Day (that's Sunday, January 24, for all you non-Scots) may give the band's Saturday night show at the Sidetrack Café a bit more edge.

The Calgary Celts have weathered one personnel change since their last appearance in E-town. Founding bass player Conan Daly surrendered to the pressures of his day job (as prairie promotions representative for BMG Music) and left the band. He's been replaced by Greg Sinclair. The group have also been on the road quite a bit through the summer and fall of 1998, playing a host of festivals and clubs and landing support slots with acts like Great Big Sea, the Rankins and the Barra McNeils. They've also signed a distribution deal with Vancouver's Festival Records which should make their current disc *Never Time To Play* easier to find in local music stores.

But any self-respecting Celtic

band should be on a stage somewhere close to Robbie Burns Day, so the lads are taking a break from their current commitments to play Saturday's show. Just so their Irish brethren don't feel left out, the Mud are bringing guest Irish fiddler Fiona Coll with them from Calgary. They have also hinted they might unleash a live haggis on the Sidetrack Café audience during their show. Whether that's a promise or a threat will be a matter of individual taste.

## First-degree Burns



Bagpipes and small pipes, fiddles, whistles and bodhran are just part of the instrumental arsenal Scanachie will deploy on Saturday night to take you into Robbie Burns Day, when the Calgary-based Celtic band will appear at Bonnie Doon Hall in a Full Moon Folk Club gig. Not only does this show by one of the nation's finest pure Celtic bands occur on the eve of a sacred Scottish occasion, but it's also the group's first gig in Edmonton since the release of their new CD, *A Quarrel With Whiskey*. You'll be able to snag a copy of the disc—and conduct a personal dialogue with Scotland's national beverage—all in the same evening.

## Harper's index



Harper's March have not broken up. The Edmonton rockers haven't been seen on a stage in almost a year because they've been busy recording a new release and putting their business ducks in a row. "I never thought the break from performing would last this long," laughs guitarist Tim James, "but it's been worth it."

Determined to advance their career, James and company started sending out demo packages a year ago. "Basically, I got a music industry directory and sent a package to every address in the book," says James. One of the tapes landed on the desk of Montreal music entrepreneurs Dominick Blais and Normand Harel. The duo's U.M.I. Records liked the material and offered Harper's March a deal.

When the time came to mix the disc, manager Blais worked a connection he had with ex-Montrealer Greg Bissonnette. The onetime Frank Zappa and David Lee Roth drummer currently keeps time for guitar whiz Steve Vai. Vai's personal studio was free and before Harper's March could say "palm tree" they were mixing the disc in Los Angeles.

"The whole experience was really fun," James remembers. "It was my first time in California, although I didn't see much of it because we only had one day off." James did put that down day to good use. "I found John Lennon's star on the Hollywood Walk of Fame and had my picture taken with it," he says. The disc that resulted from that California trip is due for release sometime this year. In the meantime, Harper's March will make a welcome return to performing live on Tuesday night, when the band plays at the Sidetrack Café. ●

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By CAM HAYDEN

## Otis gets elevated

You are pardoned if the name Otis Taylor doesn't ring a bell, but not if you miss the opportunity of meeting and hearing him this weekend at the Yardbird Suite. Bruce Stovel, who has been helping bring the blues into the Suite since Doug Langille left town, may have really hit paydirt with Taylor. The Boulder, Colorado native has been performing in that neck of the woods for over 20 years, but until the release of his debut disc in 1997, he was relatively unknown outside the region.

And what a disc. It's a groundbreaking, original piece of work that ranks right up there with the

best of Alvin Youngblood Hart or Keb' Mo'. When *Negroes Walked the Earth* was released on Taylor's own indie label, Shoeleace Records, and has been garnering rave reviews ever since. As the title suggests, the disc is a look at the Afro-American experience back in the days when blacks were called "Negroes." Taylor provides a history lesson that starts in the hills of Appalachia, moves to the wild west, pays tribute to the post-Civil War black cavalry and infantry units and finally incorporates country blues as well as the sounds of contemporary electric blues masters like John Lee Hooker. The disc has a trancelike, hypnotic quality that pulls you in and holds your attention from the first track to the last. If this disc is anything to go by, Taylor's show should be an opportunity to hear sounds from a true blues innovator, an artist who will be in the forefront of the music for some time to come.

It's only appropriate that Taylor will be working with Edmonton's own Lester Quitau on this date. Both artists have taken the

blues to places out of the ordinary. Lester met Taylor last year at the Folk Alliance convention in Memphis. The pair hit it off, to say the least, and jammed until five in the morning. Joining Quitau and Taylor onstage will be Farley Scott on bass and Lyle Molzan on drums. The show is \$9 for members, \$12 for non members; as per usual, Friday is a non-smoking night, but on Saturday you can fire 'em up.

## Rockin' in rhythm

Last week, I had the chance to sit in at Beta Studios as the Rockin' Highliners put some finishing touches on their first CD for Stony Plain Records. Over the course of seven days, the guys laid down 13 tracks, 11 of which were originals. I had the good fortune to hear a few of them as they were being dubbed and got to watch master producer Duke Robillard in action as he put the final mix into what the band was calling *The Epic*. Duke's fingers are all over this disc, to everyone's benefit. He even plays guitar with Alex and



Otis Taylor

Clayton on a cover of the T-Bone classic "Two Bones and a Pick." Based on what I've heard, he seems to have helped this young, aggressive, confident band (remember, they've only been together for about three years) find their voice.

"Duke had a lot of influence", executive producer Holger Peterson told me, "but he was very respectful of all the ideas that band members had. If I had to give a snapshot of the recording, I'd call it an all-around roots music project with a band that plays very aggressively." Containing a surf instrumental, straight Texas blues, original tunes, and an eight-minute "epic" called "North Sea Fisherman's Blues" featuring

bowed bass, French narration and the accordian of Ron Casat, this could be the disc that really sends the Highliners on to bigger things. The CD still has to be mastered, and packaging and artwork have yet to be figured out, so look for this one in May.

And as for Robert Tycholis, the front man of the Highliners...well, sorry girls, he's spoken for. Robert's getting married this August in Toronto. His sweetie, Michelle, hails from there.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight and Alberta Morning from 6 to 9 a.m. weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.

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# New Music West looks to future

Deadline for submissions in mid-February

By DAVID DICENZO

The dawn of the millennium has to be a publicist's dream—any event you can imagine is instantly spruced up when you apply the universal theme of the year 2000 to it. Even music festivals have jumped on that train of thought.

The slogan attached to this year's installment of Vancouver's New Music West event simply states, "Facing the Future." And while it may at first glance seem a tad contrived, the theme is entirely appropriate for the festival and the message its organizers hope to convey.

"We're producing an event in 1999, and realistically it will be the last big music festival held in Vancouver in this century," says Smooth Productions president and NMW99 producer John Donnelly. "We're going to invite some serious music industry legends, but at the same time, we have all these young bands that want to look ahead."

And what's in store for the music industry of the future? You name it—DVDs, the Internet, new distribution techniques. While good music should always be about talent

and integrity first and foremost, there's no denying that technological advances have put the onus on bands and performers to keep up with the times. The future of music will be one of the many components of NMW99, scheduled from May 5-8, at the Robson Square Conference Centre.

## Thank you for the music

### festivals

Donnelly is intent on putting together an impressive conference that will include seminars, speakers and master musician workshops, to name a few, but the real focus right now is the festival itself. Fifteen Vancouver venues will play host to about 150 bands chosen from the ongoing call for submissions. After all, it's still about the music.

"What we're really trying to do is focus on the festival," says Donnelly. "In the past, there was a strong focus on the conference. What's most important to us is the bands, and not just up and coming bands. We'll definitely try to fill the clubs—our goal is to put a headliner in each venue, every night, with three or four supporting acts."

NMW98, Donnelly's first hack at the project, was a departure of sorts for the annual festival. Organizers wanted to widen the scope a bit by including artists from many genres and that effort has given NMW99 a much more interesting flavour.

"There's still lots of alt-rock music out there, but what we tried last year was to open it up," says Donnelly. "We had bands in the world, hip hop, dance and country categories, for example. We wanted tapes from a bunch of genres and that's what we got. There's all sorts of weird shit out there."

Indeed

## Weeding out weirdness

Although the creators of this "weird shit" may take different approaches, there's one common thread they want to learn the business and they want to be heard. Donnelly says the artists who attend the festival get out of it what they put in. He's heard many great networking stories over the past year about musicians who made contacts at the festival that lead to various projects.

"It's an ideal event to attend if you're in the music industry," says Donnelly. "There's lots of people in the biz and it's also good for labels who don't have to fly all over the place to check out talent. We're doing a lot of the work for them—to get 150 bands, you have to screen about 800 to 1000."

And that's the main priority right now—finding bands. NMW99 will be accepting submissions for this year's festival until February 15, 1999. Interested musicians should call (604) 684-9338 for details.

C'mon, bring your weird shit—if you dare.

## all that jazz

By PETER NORTH

### Brunch at the Bridge

There have been so many attempts in our city over the last 10 years to combine weekend brunches with live jazz music that I'm sure I've forgotten many of them already. The one jazz brunch series, however, that sticks in my memory dates back to the early '80s. Those were the days of the old Southern Comfort Restaurant on 106 St and 102 Ave, a spot that featured weekends of live music presenting a fine cross-section of local jazz players on Sundays. If you were part of that scene, you might be interested to know that the Iron Bridge serves up music and fine food on Saturdays between 12:30 and 3 p.m. Apparently, the restaurant has been doing so since December, although the music was primarily classical during the holiday season.

Jazz is the house special this month, and vocalist Rhonda Withnell is the featured artist this weekend. She'll be accompanied by guitarist Jim Head. The following weekend, you can catch Judi Singh and her longtime associate, guitarist Bobbie Cairns—you may remember Singh from her performance at the Yardbird Suite's Sarah Vaughan Tribute at the tail end of '98. "There's no additional cover charge for the jazz brunches either," said local publicist and all-round jazz nut Jean Greenough, "but it's one of those cases, though where, if we don't support it we'll lose it."

That's true enough, although

sometimes the finger has to be pointed at the establishments' owners themselves, who all too often presume live music will automatically fill seats. The old saying is true: "A funny thing happens if you don't promote: nothing."

## Pick of the litter

One show getting a decent push is the upcoming Hellocasters concert, which has been booked for Red's on February 15.

While this trio of mind-boggling pickers don't exactly fall into the jazz category, they are technical and creative geniuses when it comes to playing guitar. Fans of any kind of contemporary instrumental music are well-advised to catch the Hellocasters, led by John Jorgenson. Well, maybe not "led by," but the California guitar wizard is definitely the band's most recognizable member. Jorgenson first came to prominence as a member of the Desert Rose Band, who played our city a few times at both the Jubilee and the Coliseum (as it was known back then).

These days, Jorgenson is Elton John's bandleader and a very-much-in-demand session player and producer. His bandmates are Jerry Donahue, an American with strong links to the British folk-rock scene—he was a member of Fairport Conven-

tion for a couple of years after Richard Thompson's departure—and Will Ray, who has played in any number of great swing and country swing outfits.


"I first saw the Hellocasters at the NAM Convention in Los Angeles in '95," said promoter Al Dobish, who also operates the Mr Entertainment outlet at WEM. "All it took was one show and I was hooked. There's not an act like them anywhere."

Dobish has also booked two outstanding finger-picking monsters as opening acts on the bill, Peppino D'Agostino and Buster B Jones. Tickets for the show, which falls on Family Day, are \$21.50 per person and are available at Mr Entertainment, Reds and Ticketmaster outlets.

## A jazz island in a blues ocean

Since the Yardbird Suite is featuring a healthy dose of blues music with Otis Taylor and Lester Quitau (see fellow columnist Cam Hayden's "Got the Blues" on page 16), your best bet for a dose of jazz will be over at Zenari's On First. Pianist Chris Andrew will be doing his final Edmonton gig for a while this Friday. The trio date begins at 8 p.m. and goes until midnight. There's still no cover charge.

Festivities



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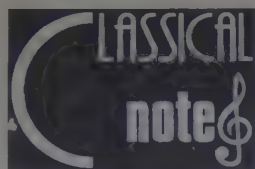
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## Careers & Training

See page 12





By DAVID GOBEIL TAYLOR

## Pole position

There seems to be quite a Polish theme to the Edmonton Symphony Orchestra season. The ESO has already presented guest artists Wladyslaw Klosiewicz, Ewa Podles, Marek Jablonski, Isabella Klosinka the Edmonton Polish Arts Ensemble (the latter three in a concert titled "A Passage to Poland")—and then there's the ESO's conductor. Polish-born maestro Grzegorz Nowak.

The trend continues on January 22-23 at the Winspear Centre with pianist Piotr Paleczny, widely regarded as Poland's best pianist. Frederic Chopin, Poland's most renowned classical composer, is a

name that has dogged Paleczny's career: he won the Chopin International Piano Competition in 1970, sat on the competition's jury in '85, '90 and '95, is a professor at Warsaw's Chopin Music Academy and is the artistic director of the International Chopin Festival in Duzniki, Poland.

Nowak might seem the ideal conductor for Paleczny's performance—just to keep us guessing, I suppose, the ESO will instead bring in Japanese guest conductor Chosui Komatsu, best known in Canada as the music director of the Ontario Symphony Orchestra (the ensemble formerly known as the Kitchener-Waterloo Symphony Orchestra).

On the program are pieces by the decidedly non-Polish composers Peter Hatcher (*Long Beach*), Ludwig von Beethoven (Piano Concerto No. 3) and Felix Mendelssohn (Symphony No. 5, "Reformation").

And the ESO's Polish trend won't end here, if the upcoming surnames Fialkowska, Gaszdecki, Koprowski, Pederewski and Zduńkowski are any indication

## Renaissance naissance

It's not that often you get a premiere in classical music—the very word evokes shudders from contemporary-music-phobes expecting dissonance, strange instrumental techniques and other sundry weirdness.

Well, there'll be no weirdness in the premiere that forms the highlight of I Coristi Chamber Choir's January 23 concert, *Legacy of the Renaissance*, at Robertson-Wesley United Church. Their first concert of the season celebrates the return of founding conductor Debra Cairns, and will feature the first-ever performance in North America of Giovanni Pierluigi da Palestrina's *Missa Ave Regina Coelorum*. As part of her doctoral work, Cairns prepared the mass's first performance edition for German publisher Carus-Verlag.

Palestrina's *Missa* is not to be confused with pieces of the same name by Guillaume Dufay and Andrea Gabrieli—they're all based on the similarly-titled medieval Gregorian chant meaning "Hail, Queen of Heaven." (Nor, of course, should it be confused with Palestrina's magnum opus, *Missa Papae Marcelli*.)

The chant *Ave Regina Coelorum*, by the way, is an antiphon, normally sung during mass before and after a psalm or canticle. This chant, however, is one of the four "Antiphonae Beatae Mariae Virginis," (along with *Alma Redemptoris*, *Regina Coeli* and *Salve Regina*) and they're an exception to that rule. (So technically you shouldn't call them antiphons at all—go figure.) Each antiphon is sung during a specific portion of the church year; *Ave*

*Regina Coelorum* is earmarked for February 2 to the Wednesday before Easter. I Coristi, therefore, are jumping the gun by 10 days—but hey, Robertson-Wesley is United, not Catholic.

Normally, masses are sung in concerts without interruption. In fact, I can't think of any time I've heard a mass performed in any format but start to finish. However, during the mass itself there are of course interruptions between the movements (for prayers, incense, sherry, etc.), so it's not exactly sacrilegious to perform a mass with interruptions—and that's exactly what I Coristi have planned.

Between mass movements (so to speak) will be motets by 20th-century Scandinavian composers Otto Olsson and Carl Nielsen (the latter is not to be confused with Scandinavian composers Svend Nielson, Svend Hvidfeld Nielsen or Tage Nielsen). As well, the choir will omit Palestrina's third movement, the Credo, and instead perform a Credo setting by Einojuhani Rautavaara (so in a sense, they are in fact singing the mass start to finish... sorry, I couldn't resist). Yes, these are modern works, but they're not weird—they're mostly based on 16th-century compositional techniques, making them highly appropriate.

Also on the program are madrigals for choir and lute, as well as Mario Castelnuovo-Tedesco's *Romancero Gitano* ("Romance of the guitar"), with text by Spanish poet Federico García Lorca (the piece is not to be confused with Rautavaara's famed *Lorca Suite*—aren't you glad I'm avoiding confusion?). Accompanying the choir for these pieces will be guitarist/lutenist Carl Lotsberg.

## How Green is my Field?

The McDougall Concert Association's second concert of the "Music Wednesdays at Noon" season will take place lunchtime (12:10-12:50 p.m.) on January 27. Featured will be flautist Harlan Green (who, for 40-odd years, was principal flute in the ESO, accompanied by pianist Janet Scott Hoyt).

Green and Scott-Hoyt recently released a self-produced CD, *In His Field*, recorded at King's College on a Yamaha grand piano, formerly owned by Glenn Gould, and a Yamaha flute lent to Green by the renowned Julius Baker of the New York Philharmonic. (Presumably no Yamaha motor cycles were involved in the recording process.)

The disc's simple, melodic repertoire was chosen to evoke Green's newfound rustic surroundings—he now lives alone on a farm in Dewberry, Alberta. (Well, not quite alone—he's got his pussycat Phoebe.)

There's a lot of Debussy on the release (but no *Syrinx*—fortunately, if you ask me), as well as several pieces by Fritz Kriesler, a pastorello written for Green by his old friend Roger Decgan, and Grigorias Dinicu-Heifetz's chet d'oeuvre, *Hora Staccato* (the highlight of the disc, in my opinion.)

Green is a skillful and expressive player, and a fine musician all-around, judging by his excellent adaptations of many of the pieces. This concert should be well worth attending—and hey, there's free tea and coffee. If you can't make it, *In His Field* is available at The Gramophone. ☺

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# The Edmonton Art Gallery

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## In | Here | Out | There

The Alberta Biennial of Contemporary Art

January 30 - April 5, 1999

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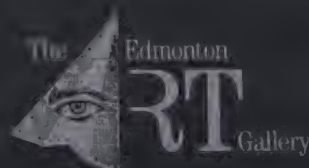
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C. Wells

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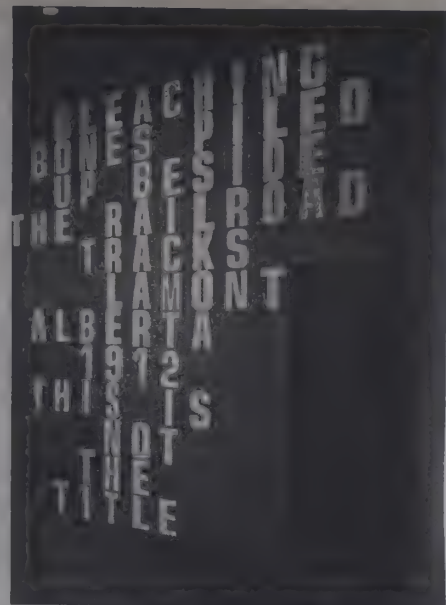




**The Alberta Biennial of Contemporary Art** celebrates the richness and diversity of contemporary art from Alberta. Initiated in 1996 by The Edmonton Art Gallery and Glenbow, Calgary the *Alberta Biennial* fosters dialogue between artists and audiences across the province and showcases the strength of Alberta artists.

*In/Here/Out/There: The 1998 Alberta Biennial of Contemporary Art* explores the theme of "frontiers" as they relate to the history of Alberta, the development of western Canada, and as they continue to impact contemporary thought and culture. Through painting, sculpture, photography, textiles and video-based installations, the 26 artists featured in this exhibition explore what the frontier might mean today. They provide valuable perspectives on the role that the land has played in shaping our personal and cultural identities and share stories about the histories of families and communities. Some of the artists address the reality that in other parts of the world, frontiers are often borders, both real and symbolic, that divide one thing from another. Equally, the artists ask us to look at how images and stereotypes of the west have contributed to the development of cartoons, television, events and other forms of popular culture.

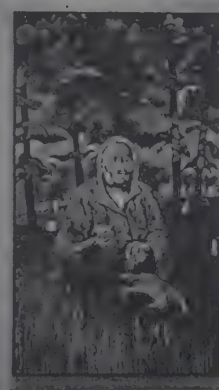
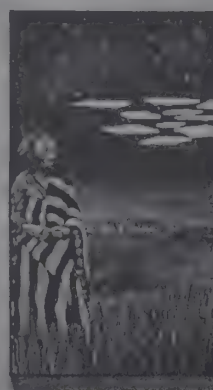
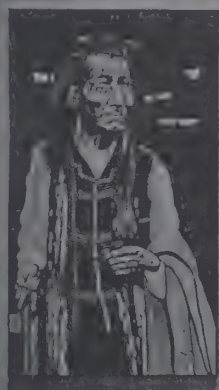
What emerges throughout the exhibition is the idea that frontiers are everywhere, that they are not confined to specific moments in time and place, but are a part of the way in which we view ourselves and the world we live in.



**Ian Birse / Bleaching Bones**, 1998, speakers, tapes, wall text, lights. Collection of the artist.



**Walter May / Oracle** (foreground) 1998, steel table, rock, steel cone, chair, wax, and ball chain. Collection of the artist.



**Frederick R. McDonald / Left to right: Turning the Other Cheek, Big Bear's Dilemma, Paper Promises, Grandmother's Gift**; all works 1998, acrylic on canvas. Collection of the artist.

### **Nancy Tousley, Calgary Herald**

"The slap of Cardinal-Schubert's raw anger and the profoundly queasy melancholy of the ruined churches that William MacDonnell painted on his tour in the former Yugoslavia with the Princess Patricia's are instances of artworks that are viscerally, emotionally and intellectually engaging."



**David Garneau / How The West Was...**, 1998, oil on canvas panels. Collection of the artist. Detail.



**Nancy Tousley, *Calgary Herald***

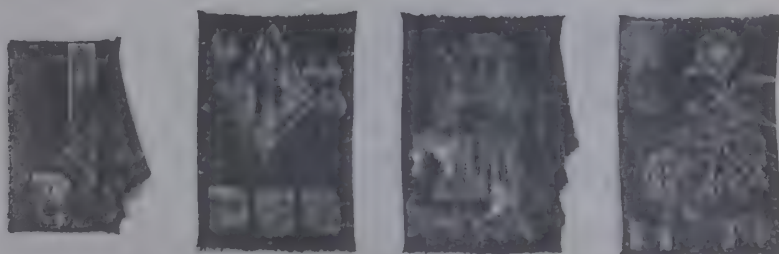
"The out-loud but compassionate laughter provoked by Hutch Hutchinson, who turns himself into a Mr. Dress Up to act out the everyday vagaries of UFOlogy and 'kook culture', uses photography and humour brilliantly to dig at the culture's deep-seated anxieties in his *The Book of the Damned*."



**MN Hutch Hutchinson / *The Book of the Damned: Cycles 1 through 3*, 1998, photographs and text.**  
Collection of the artist.



**Sophia Isajiw / *Ancestral Memorial* (detail), 1995, mixed media.** Collection of the artist.



Left to right: **Jan Kabatoff / *Assimilation, Sobranya (Meeting), Nash Dom (Our Home), Toil and Peaceful Life*.** All works 1995, hand-dyed Belgian linen, fibre-reactive dye, screenprinted images and applique. Collection of the artist.

**Sara Diamond, *C Magazine***

"The Mastin/Crowston team has set a high-water mark for large-scale exhibitions in Alberta."



**Lyndal Osborne / *Landmark*, 1998, Dried plants, steel plinths.** Collection of the artist.

**Renée Groves, *Alberta Views***

"David Garneau's life-size comic book images effectively subvert the cowboy and reveal our sanitized icons as frauds. Garneau reminds purveyors of pop-cowboy culture to think twice about romanticizing history."

"The Einstein's Brain Project, created by Alan Dunning and Paul Woodrow, is entered through a simulated wall of fire. This mildly disturbing but ultimately fascinating installation explores technology's influences on our vision of reality and ourselves."



The Edmonton Art Gallery

# Artists' Talks

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The Alberta Biennial of Contemporary Art

Thursday **February 11** 7 pm  
Ernie Kroeger and Sophia Isajiw  
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Thursday **February 25** 7 pm  
Sandra Bromley and Jim Corrigan  
**Abstracted Landscapes**

Thursday **March 11** 7 pm  
Blair Brennan and Alan Harding MacKay  
**Contested Borders**

Thursday **April 1** 7 pm  
Lyndal Osborne and Daryl Rydman  
**Consuming the Land**

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Friday **January 29**  
8 pm

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Saturday **January 30**  
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# disc discovery BRUCE DICKINSON

**Bruce Dickinson** *The Chemical Wedding* (BMG/CMC Records)

What first impressed me with this disc was the bio that accompanied it, as it was written by Bruce Dickinson himself. "This new album is my future," he writes, and it looks like a solid future indeed. It's the sixth solo release for the former Iron Maiden frontman, who has kept the same band line-up as his previous disc; together, they put out a driving metal sound every bit as good as anything Dickinson did with Maiden.

With imagery borrowed from William Blake, Dickinson weaves a rich lyrical web which should delight diehard metalheads. While putting together the recording, Dickinson reports, the band used bass strings on some of the guitars and got such a low-end sound that the tape machines started re-winding.

Dickinson's work still contains many classical music influences, and some of his solo riffs are lifted straight from the pages of the classics. But it works deliciously. There's some nostalgia value in hearing the voice and some of the sound of the old Iron Maiden, but this disc is absolutely new. This is a solid listen doing what they love and doing it well. I have no doubt that they put out an awesome live show as well. **★★★★**

Mat Bromley

**Pete Rock** *Soul Survivor* (Loud Records/BMG)

When I heard the news that Pete Rock, the "Chocolate Boy Wonder," had broken up with his longtime partner-in-rhyme, C.L. Smooth, I instantly felt a sense of loss. The first two releases from this dynamic duo are two of the best albums ever put on wax, or plastic as the case may be. Pete Rock is a producer/DJ/MC who fills songs with complex beats, innovative samples and simple, effective lyrics that he loops and cuts into classic tracks. This is PR's first solo joint, and it gives us more of the brilliance he's been exhibiting over the last eight years.

If you aren't familiar with his work or talent, let me put it this way: Pete Rock is like Goldfinger—every MC or R&B singer worth anything clamours to PR for a mere touch of his magic. Still, his mic skills are not his greatest attribute, so he beefs up the disc's lineup with a slew of NYC's finest, such as Large Professor, Kool G. Rap, O.C. and C.L. Smooth—he also includes the left coast's M.C. Emt and Kurrupt. This is the best CD I've heard in over two years and is a must-have, if only to hear PR deliver another hip-hop "love song," that's far too rare in 1999.

BRUCE

Colin Paton

**Charles Mingus** *The Complete 1959 Columbia Recordings* (Columbia/Legacy)

"That was it, man! Whoa, did you hear that? That was it," shouts someone, probably Charles Mingus himself, at the end of "New Now Know How." Even at a 40-year remove, it's impossible to disagree.

There was a lot of "it" going on in jazz in 1959. Three of the most influential jazz albums of the 1960s—Miles Davis's *Kind of Blue*, John Coltrane's *Giant Steps* and Ornette Coleman's *The Shape of Jazz to Come*—were made during that pivotal year, which also saw important recordings from Bill Evans, Dave Brubeck and Wes Montgomery. And Mingus's two 1959 outings, *Mingus Ah Um* and *Mingus Dynasty*, rank with the best music of any era, if anything,

# This week's newest discs New Sounds

their stature has only increased over time.

Collected here in all their unedited glory (the sessions were originally truncated to fit the 40-minute playing time of the 12-inch record), and accompanied by a third disc of outtakes, *Ah Um* and *Dynasty* find the bassist/composer paying tribute to his heroes while looking forward to jazz's future. Charlie Parker, Lester Young, and Duke Ellington are honoured with songs such as "Bird Calls," "Goodbye Pork Pie Hat" and "Open Letter to Duke," while the mood of the nascent civil rights movement is reflected in stomping, gospel-inflected rattle-rousers like "Better Git It in Your Soul" and "Stop." Mingus also puts his early classical training to good use in "Far Wells, Mill Valley," which is as elegantly conceived as anything from Igor Stravinsky.

My only caveat is that the bonus disc is for completists only: Mingus and producer Teo Macero knew when they had a keeper, and the issued performances top the alternate takes every time. Still, listening to musicians such as Booker Ervin, John Handy, Jimmy Knepper, Horace Parlan, and Dannie Richmond puzzle their way through Mingus's charts is no hardship, and this whole package is otherwise very highly recommended. **★★★★**

Alexander Varty

**My Friend Steve** *Hope & Wait* (Attic Records)

That damn theme song from *Friends*. Any of those boring Counting Crows ballads about the rain. That bloody "Breakfast at Tiffany's" song. Just imagine all of these awful guitar-driven chunks of hit-radio drivel tossed into a mixer. The result? Something that sounds awfully close to *Hope & Wait*, the latest (and, hopefully, last) effort from My Friend Steve.

This is pop so insultingly uninspired, so utterly annoying, that we can only hope it will serve as a warning to other bands. "Don't try this prefabricated guitar style or you could end up sounding like My Friend Steve." This is formulaic songwriting at its worst, and vocalist Steven Barry's attempts at sincerely sound about as tinny as the kerplunk of change into a cashier's till.

This band presents me with a dilemma. Because my name is Steve, I somehow feel responsible for this crap. So, I must do the only responsible thing: change my name. Because after listening to *Hope & Wait*, who in their right mind would want to be My Friend?

The reviewer formerly known as Steve Sander

**Black Crowes** *By Your Side* (Columbia)

The Black Crowes, possibly Georgia's biggest musical export since R.E.M., are back with a new CD, a new label, a new bass player and one fewer guitarist.

Dark rumours surround the departure of bassist Johnny Colt and guitarist Marc Ford. The shakeup might have had something to do with the high-maintenance image the Black Crowes have carefully constructed for themselves since their brash pastiche of Stones/Faces moves and sounds burst onto the scene with 1990's *Shake Your Money-maker*. Their fifth long player, *By Your Side*, sounds like an unadventurous return to what they know best. Their homages to '70s excess might be the most ironic sound in pop music today. Imagine it: this archetypal "Southern rock" band, copying most of their licks from an English live-piece.

Truth is, the Black Crowes may have peaked with their mighty third release, *America*. If the disappointing follow-up, *Three Snakes And One Charm*, was a failed experiment, at least it was an experiment. On *By Your Side*, the band is merely copying themselves. The lyrics are nothing but bal-last (of course, nobody should look for deeper meanings in a Black Crowes song), but the real letdown is the music, which is, to be painfully blunt, predictable and forced, offer-

ing more style than substance. Even the cover art sands out a bad vibe. The stilted posturing, the obvious photo-session getups—pretentious, oui? Ah, oui.

I'd like to tell you that the Black Crowes have risen, phoenix-like, from a morass of modern problems back to the top of the heap, but I can't. And for all the crap this band is supposed to have dealt with, *By Your Side* can't even offer up one decent, heart-felt blues track.

This must be why Neil Young didn't write "It's better to sell out than to fade away."

T.C. Shaw

**Gob** *How Far Shallow Takes You* (Fearless)

What you hear is what you get—that's the general idea behind punk music. When you put on a punk CD, you're not supposed to think, "This is going to be the greatest thing under the sun." In fact, these CDs are kind of like sunshine—they'll put a smile on your face, but after too much exposure, you'll get burned.

Gob's new disc is no exception. It's full of the catchy riffs and four-chord tunes we've come to expect from punk, not to mention lyrics that aren't really lyrics at all, just odes about girls who piss you off, friends who piss you off, being pissed off at yourself—the usual. But if you're in the right mood, it's perfect background music, the ideal soundtrack to any video game. If you have to clean the place up, stick on the CD, and you'll be done before the disc is. (It's only about 35 minutes long.) If you're looking for something deep and meaningful, however, you'll find out *How Far Shallow Takes You* not very far at all. **★★**

David Laing

**Dub Assassin** *Tekkno Boy* (PLASTIC SPOON/FREAKADELIC)

The one thing I've noticed about electronic music and culture is that you need to have an open mind. It's easy to make the leap from disco to house, since the styles are so similar, but other more experimental music—the entire catalogue from Warp records comes to mind—takes a bit more getting used to.

Personally, I still have one foot stuck in convention. I still need to hear a chorus, a melody or something that anchors the music to more traditional forms. A lot of new-school electronic music seems intent on breaking down this structure by producing challenging and sometimes incoherent music. When it works, and when I get it, it does wonders—Tortoise is a great example of a band that defies classification. When I don't get it, I'm sure it's just a question of needing to hear more.

Repeat listening was warranted for *Tekkno Boy*, a disc made entirely without turntables or vinyl. Dub Assassin used computers instead, and it shows. There's a too-technical precision to the music here that lacks the personal touch of the turntable. I'm undecided as to whether that's a bad thing or not; meanwhile, I'm heading back to my Discman to find out what it is I'm missing. **★★**

Yuri Wuensch

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23

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# Noises goes Off with a big bang

Cast crackles,  
humour explodes

By NICOLA SIMPSON

**N**oises Off! is the funniest thing I've seen on a stage since that Jerry Springer episode about the battle of the porno queens. I left Festival Place with my sides aching, ready to recommend this production to everyone I know. Plus several thousand *Vue* readers

Reminiscent of screwball comedies of the '30s, *Noises Off!* is a genuine laugh-out-loud play about a group of desperately mixed-up actors trying to mount a road production of a British farce called *Nothing On*. The Festival Place Players may be an amateur theatre group, but this was a first-class, professional production. Unlike their characters, who bumble their way

through their performances, the actors in *Noises Off!* are superb—I've rarely seen better performances in Broadway shows, let alone in local theatre

My reaction might sound extreme, but the plot honestly sucked me in and by the end of the second act, I was laughing too hard even to scribble anything in my trusty reporter's notebook. Director Richard Winnick ought to be commended for his skilled leadership of this motley crew, but his actors deserve most of

the credit for their impeccable comic timing

Particularly impressive is the second act, where most of the dialogue is from *Nothing On*, and it's the expert physical acting and silent expressions of the cast behind stage that leaves you in tears. Special kudos goes out to stars Ross Crockett, Francie Goodwin-Davies, Dale Wilson and Tom

Johnson. (And I only wish space permitted me to extol the virtues of the rest of the actors as well.)

### Casting kudos

Crockett, as Garry Lejeune, has an intense stage presence. Garry is barely able to complete a coherent sentence, but somehow seems remarkably lucid. His offstage peccadilloes with character actress Dottie Otley (Goodwin-Davies) are as funny as his frustrations with blonde bimbo Brooke (Marika Nychka), his love interest in *Nothing On*.

Goodwin-Davies is delightful both as a Cockney housekeeper in *Nothing On* and an aging star intent on making a triumphant comeback to the stage. If she's not killed in a jealous rage, that is

Wilson, last seen in Studio Theatre's September production of *The Grapes of Wrath*, plays Selsdon Mowbray (a stage name if I ever heard one), a pompous and con-

stantly inebriated boor who plays a burglar in the fictitious play. His lines are disappointingly few, but loaded with entertainment. Sometimes cheap laughs are the best laughs.

Best of all is Johnson's Freddie Fellows. Freddie, an insecure and pretentious snob, has a heart of gold that might not come through in the hands of many other actors. Johnson completely became the character in my eyes and pulled off the insecurity and self-consciousness typical of members of the acting profession without making Freddie seem weak or silly.

### Sardines not canned

The use of the set and props was ingenious, and never once detracted from the actors (although there are some sardines who should have gotten equal billing on the marquee). The *pièce de résistance* is the playbill for *Nothing On* that comes with the programme for *Noises Off!* Chock-full of made-up theatrical and television credits, it's as much fun to read as the play is to watch. For example, did you know that Garry Lejeune is best known for his role as "Cornetto, the ice-cream salesman who stirs the hearts of all the lolipop ladies in *On the Zebras*?" Or that Frederick Fellows recently starred in an all-male version of *The Trojan Women*? It's little details like this that make *Noises Off!* a treat.

At the risk of sounding like a broken record, let me repeat that this is a fabulous, funny play. I urge you all to make the trek out to Sherwood Park and catch it before the run ends.

### theatre

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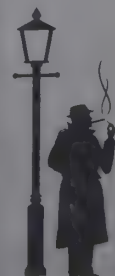
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# VISUAL ARTS notes

By DANIELLE ZYP

## Something special

This was such a lean week for new exhibitions in the world of visual art in Edmonton that I considered doing an entire piece on mall art. But why encourage you to squander your time? (One notable exception, though, to the

trend of worthless "mall art" is Profiles Gallery in St. Albert.)

Instead, let me recommend a visit to the Edmonton Art Gallery for *Something on Sundays*. If you don't have kids, bring a niece or nephew or give a break to any parents you know. For the price of a regular adult admission, everyone gets in free. Every week brings a new topic of exploration from printmaking techniques to looking for aliens in art. The opening celebration for a new exhibition in the Children's Gallery will take place Sunday, January 31 from 1 to 4 p.m.: the exhibition is *Inside Out: Art and Nature* by Edmonton artist Holly Newman

## Farmer framers

Another venerable cultural institution currently playing host to a worthwhile show is the Provincial Museum *Worked Steady All the Time. The Agricultural Community at Hobbema 1930-1960* provides a rare and intimate look at the daily life of aboriginal farm families. Through photographs and audiotaped interviews you will learn how "Native people were pushed into farming and then held back." That's according to Sophie Makinaw, one of the many people who have contributed stories to the exhibition, many of which describe how Natives stopped farming because

of their frustration with government officials. This insightful exhibition was put together by the Historic Sites Service of Alberta Community Development in cooperation with Inez Lightning—it continues until March 24. ☉

If you have any information about visual arts events, please contact me. Drop it off or mail it to #307, 10080 Jasper Ave., Edmonton, Alberta, T5J 1V9, fax it to 426-2889 or e-mail it to [visualartsnotes@vue.ab.ca](mailto:visualartsnotes@vue.ab.ca)

## THURSDAY Ladies NIGHT

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# Walterdale is jonesing for Joan

Jehanne of the  
Witches, to be  
precise

By PAUL MATWYCHUK

Here's a good theatre story. George Grizzard was in the original Broadway cast of *Who's Afraid of Virginia Woolf?*, but left the show fairly early into its smash-hit run. When the producer, Billy Rose, asked him why he was leaving, Grizzard explained that he was going to Minneapolis to play Hamlet. Exasperation filling his voice, Rose replied, "Oh, you actors. Hamlet—it's like Hedy Lamarr blowing hot in your ear."

Actors have Hamlet. Directors, especially movie directors, have Napoleon. But for actresses, the golden, booby-trapped role they all want a chance to play is Joan of Arc. Her performance as the Maid of Orleans in the movie version of Maxwell Anderson's *Saint Joan* almost ruined Ingrid Bergman's career; Sinead O'Connor earned a lot of ridicule when plans were announced a few years ago that she'd be starring in a Joan biopic; and I'm sure supermodel Milla ("Straight is boring") Jovovich will come in for her fair share of criticism when her Joan movie

comes out next year.

The version of Joan of Arc on display in Sally Clark's *Jehanne of the Witches*, however, may be something audiences haven't seen before. In Sally Clark's version, Joan may not have been as saintly as history perceives her," explains the show's director, Andrea Martinuk (No, not the SCTV star.) "Although Joan had tremendous faith and believed strongly, she kind of gets consumed by her own pridefulness, as well as by her fame and all the attention she starts to receive."

## Woman on top

Michelle Martinuk plays Joan. "I think we see a more human side of Joan here," she says. "She's not an altogether pleasant person to be around during her time of glory. She's fighting so many odds—she's a young woman in the 14th century who's leading an army. There's some pretty obvious obstacles in her path just in that."

Andrea and Michelle are sisters, and I was frustrated by their failure to tell me any juicy stories about sibling friction on the set. (The only bone of contention seems to have been Michelle's refusal to cut her hair for the part—"24-7, it was cut your hair, cut your hair," moans Michelle, idly playing with the short wig she'll

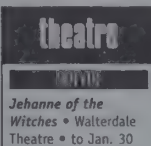
be wearing instead.)

"Joan has to have a youthfulness and a strength, so I chose not to cast it age-appropriately," Andrea says (Michelle is a few years older than the 17-year-old Joan of history.) "I decided to cast someone who could project the proper level of maturity."

## Playboy after Arc

Andrea is very nervous about revealing any details about the substance of the play; a good deal of its impact comes from not knowing exactly what's going on at any given moment. What I can tell you is that much of the story revolves around Gilles de Rais, a onetime comrade of Joan's who, it was eventually discovered, enjoyed sodomizing young boys and then murdering them. During his heyday, de Rais also enjoyed staging lavish private theatrical spectacles, and *Jehanne of the Witches*, in part, recreates his self-serving version of Joan's life story.

It says something about a play when Joan of Arc is only its second most interesting character. "I'm taking the same adventurous route with this choice of play as with *Tiger's Heart* last year," says Andrea. "I want to pick Canadian plays that will challenge the actors and the audience. This is for an audience who wants to see really good community theatre." ☉



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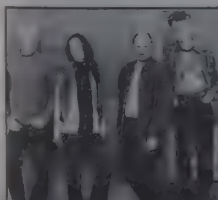
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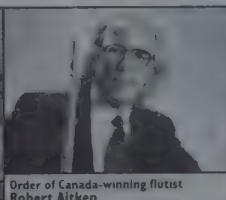
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# Dennis Quaid no mega-star, but still a Heart throb

He's *Playing* it cool in new romantic comedy

By IAN CADDELL

NEW YORK CITY—Dennis Quaid, the shit-eating grin that walks like a man, is happy. Which makes sense, since he's married to Meg Ryan, has tons of money, is in the midst of a steady (if somewhat unspectacular) career, is married to Meg Ryan, spends half his time on a huge ranch in Montana and the other half in a Los Angeles mansion and looks 10 years younger than his 44 years. Oh, and did I mention he's married to Meg Ryan?

Quaid is in New York City to help promote *Playing by Heart*, an ensemble film that also stars Sean Connery, Gena Rowlands, Madeleine Stowe, Gillian Anderson, Jon Stewart, Ryan Phillippe, Angelina Jolie, Ellen Burstyn, Jay Mohr and Anthony Edwards.

If slow and steady wins the race, then Quaid is the tortoise of leading men. Twenty-four years after making his film debut in *Crazy Mama*, he has managed to star in 25 American feature films without ever winning an Oscar nomination or being considered the flavour of the month. While there have been box-office flops—a short list would include *Flesh and Bone*, *Wilder Napalm*, *Come See the Paradise* and *Jaws 3-D*—

the critics have seldom been unkind.

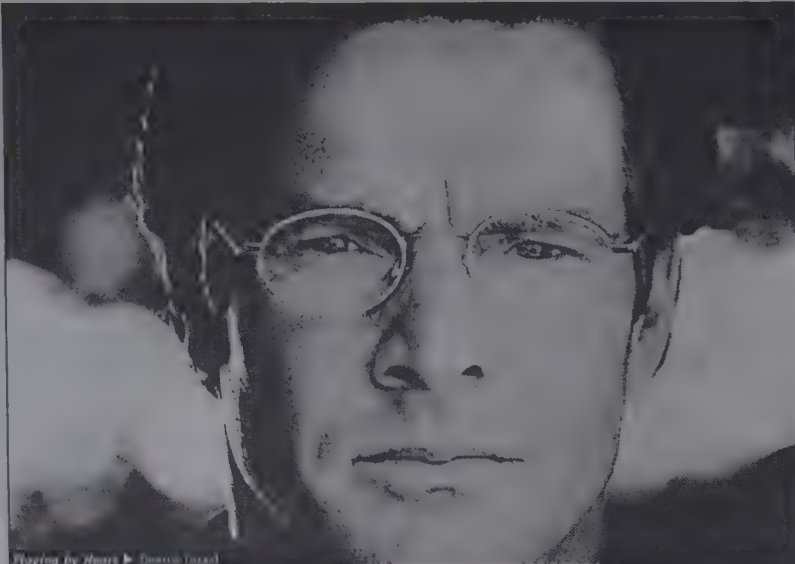
The closest Quaid has come to being a "star" in the traditional sense was his performance as rock icon Jerry Lee Lewis in *Great Balls of Fire!* He says that his longevity is probably a result of his efforts to avoid typecasting. "I always considered myself to be a character actor who was playing leading roles," he says. "So the idea of being a leading man chafed at me. I never really felt comfortable with that and I never felt comfortable with the movie-star thing. I'm really comfortable with what is going on now

because the roles are getting a lot more varied, I think, as I get older. I never have been pigeonholed, I don't think."

## Who's Hugh?

*Playing by Heart* sees Quaid portraying a man who appears to have severe psychological problems. His character, Hugh, hangs out in bars telling sad stories to total strangers. But the stories are never the same, and Hugh is dressed differently and has a different profession and family life each time.

Quaid says he took the part because he liked the idea of playing a character who takes on several roles within the same movie, and because he feels his career will prosper if he can mix independent films with major studio movies. (*Playing by Heart* was made by Miramax, an independent distribu-



*Playing by Heart* ▶ DENNIS QUaid

tor owned by the Walt Disney Company.)

"It's obviously a role that any actor would do, because you're playing a character who is several people in one package, like Sybil. And so you can just have a lot of fun. It was really well written, so there was no need to go off the page, because the script got me right into the action. It allowed me to explore things. This is the kind of movie that the big studios really don't know how to make anymore, this kind of character-driven movie. To do these smaller films allows you more freedom. The studio films are made to please everyone—and I'm not against doing something like *The Parent Trap*, because they're fun to do and they are their own thing. I like doing things like *Playing by Heart* or the film I just completed, *Savior*, because they allow you more freedom of expression. In the long run, it's good to have both."

In addition to his marriage to Ryan, Dennis Quaid's family connections to show business include brother Randy, cousin Gene Autry and a great-grandfather who was a vaudevillian. But Quaid says that until his brother landed a part in *The Last Picture Show*, Hollywood seemed a long way from his home in the suburbs of Houston, Texas.

## A cute accent

"I used to sell magazine subscriptions door-to-door in Texas, and I would go into an English accent just so they would stand there and listen to me. I had never even met anyone from England and I don't think they believed me, because they would just look at me like,

"What is this kid doing?" I used to go to a lot of movies and I would feel like a character in the movie when I walked home, particularly if it was a Steve McQueen movie. Then my brother, when he was in college, got a part in *The Last Picture Show*, and it dawned on me that it was possible to get parts in movies."

In addition to McQueen, Quaid idolized American astronauts, many of whom lived near the NASA Space Center in Houston. In the early 1980s, when he heard that Tom Wolfe's *The Right Stuff*, the story of the Mercury astronauts, was being made into a movie, he lobbied to get a part. Sixteen years later, he says that playing astronaut Gordon Cooper in the movie is still the highlight of his career.

"*The Right Stuff* was the greatest thing I have ever done as an actor," he maintains. "I always wanted to be an astronaut. Gordon Cooper was my favourite when I was a kid because he was the youngest, and then I read the book and I told people that if they ever made a movie of it, I wanted to play Gordon Cooper. Then, after the movie, Gordon ended up living three miles away from me in L.A. and I got to be great friends with him. He taught me how to fly and I got my pilot's licence... We opened the film in Washington and I got to be Chuck's wingman and we flew right down the Potomac over the White House. It was pretty incredible. The only thing I didn't get to do was to go on the shuttle, but I'm still working on it. Unfortunately, I don't think the first actor in space means very much, since we would be talking about the science of the Stanislavsky method in space."

## Dennis the dad

As he enters his second decade of fatherhood—he and Ryan have a nine-year-old son—Quaid says that his age and his parenting experience have conspired to bring him movies in which he plays fathers. He says that he gravitates to those roles because he feels that actors who are fathers have an easier time playing the part.

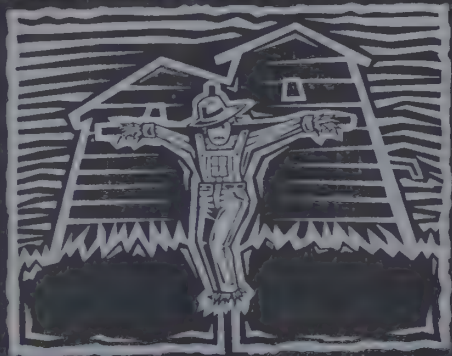
"Being a dad has changed every decision I have made in my life recently," he insists. "The first thing about it is that I have to look at being away for a while and see how I can work my schedule out so that I can get home. I do whatever I can for my son. I did *The Muppet Show* just so he could come down and meet Kermit."

Recently, Quaid had the opportunity to direct the film *Everything That Rises* for the American cable network TNT. He says that he expects to continue directing, if he can find the right vehicles.

So life's good for Dennis Quaid. He says that he likes things just the way they are and is happy not to have the high-profile, fishbowl life of many Hollywood leading men. "I've been very fortunate," he says. "The only really strange encounter that I've had with fans was when I was doing *Great Balls of Fire!* and a dozen people started shaking my trailer. I make more than enough money and I'm happy with the parts I get, and how much celebrity and money do you need? People can be awful when it comes to dealing with power and celebrity and money. I didn't know how to deal with it very well when I was younger, but I've learned a lot over the years."

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# Directors deliver 3-minute warning

Experimental filmmakers flourish under pressure

By PAUL MATWYCHUK

With only a single piece of paper and a cheap ballpoint pen as my tools, I'm going to try writing an article about the upcoming film program at the Metro Cinema in under three minutes. Let me begin by observing that as governmental funding outlets become more and more geared towards supporting only feature-length filmmaking, the work of innovative...

Damn. My time's up already. And now I'm even more impressed by the accomplishments of the members of Vancouver's Cineworks Independent Filmmakers Society, who have showcased their ability to make quick art out of limited resources in a series of themed anthology movies.

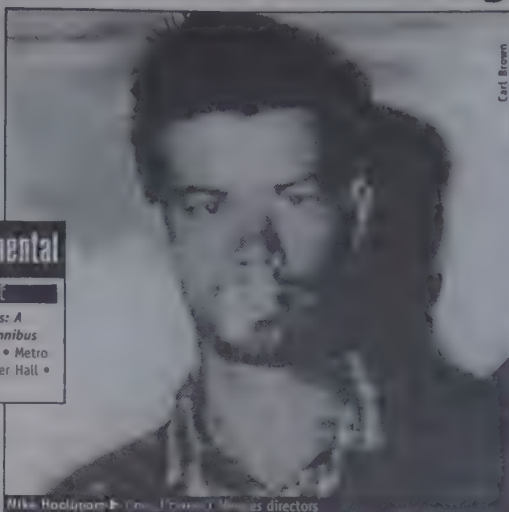
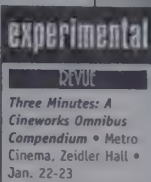
The whole thing started in 1993. Half an hour's worth of extra film stock from the National Film Board was kicking around the Cineworks offices, and filmmaker Alex MacKenzie came up with an ingenious way of using it. He divided up the stock among seven directors, gave them all access to equipment and post-production facilities and told them to make a movie. The restrictions on them were enormous: they were only permitted to use two edits at most, and the limited amount of stock (four and a half minutes each) gave them little room to do retakes or discard footage. Having recently ended a relationship with his girlfriend, MacKenzie named "Breaking Up" as the project's overarching theme.

The result was *Breaking Up in 3 Minutes*. The illustrious lineup of directors included Mina Shum, MacKenzie's ex and the director of the breakthrough Canadian feature *Double Happiness*; and Mike Hoolboom, whose work has won awards at several gay and mainstream film festivals.

## "Cock" doesn't suck

Hoolboom's film, "Frank's Cock," starring Callum Keith Rennie (the guy with the sexual checklist in Don McKellar's *Last Night*), is the highlight of Metro's entire three-film package. In one unbroken take, Rennie delivers a long, nostalgic but unsentimental monologue about a former lover now dying of AIDS. Rennie is filmed in grainy black-and-white, his face in one quadrant of the screen; and as he talks, other images, lifted from everything from gay porn to Madonna's "Erotica" video, pop up in the other three sections. But the sexual images never steal our attention away from the gentleness of Rennie's memories. And Rennie, who gives an excellent reading of the material, makes a human connection with the audience that many of the other films on the program never do.

Because of the editing restrictions imposed on them, many of the filmmakers decided simply to film static scenes and make their main points via the soundtrack. For instance, Mary Daniel's "Discrete Moments" (And What Is Between



Mike Hoolboom is one of seven directors

Them) plays elliptical ruminations about disconnectedness (apparently recorded in a bathtub) over top of footage shot at an airport terminal. And MacKenzie's own "Watching You...on the Late Show" makes ironic use of the hard-boiled dialogue from old movies like *Dead End* and *Detour*.

Velcrow Ripper's contribution, "Meaning: 'Don't Ever Leave Me, Not Ever!'," looks like it took the most effort to make—it's an inventive display of Norman MacLaren-style pixilated animation marred only by a distractingly silly soundtrack. I also was intrigued by the accomplished opening zoom shot of Ileana Petrobruno's "Zoo," in which the camera prowls restlessly around the penguin tank at a zoo, lighting occasionally on a necking couple and, later, a mysterious person holding a leash.

## Drunken boast pays off

Vancouver filmmaker Jeff Carter caught an early showing of the *Breaking Up in 3 Minutes* collection and was electrified by what he saw. "I was just struck by what a great idea it was," he says, "how in a sense, the whole worked out to be more than the sum of its parts. As a viewer, I loved the way the individuality of each of the directors came out so that you got seven diverse views on a single theme. And as a filmmaker, I thought, 'What a great challenge!' So, over a few beers, I started ranting on about how wonderful this project was, how it would be a shame if it was just a one-off thing, and how someone should do it again. In two weeks, kind of to my surprise, I became that guy."

Carter rounded up another group of seven filmmakers and assigned them the broad theme of "Going Home" to inspire them. He eased up on the "only two edits" rule and gave them a whopping 20 minutes of film stock to work with, but the project was just as challenging and liberating as the first one.

"It's actually not a huge leap at all for many of these filmmakers, who are used to tiny budgets and limited flexibility," says Carter. "But for others, it was refreshing for them to get back to a feeling of simplicity, to be involved in the whole filmmaking process rather than the fragmented factory model of big-budget moviemaking."

A surprising number of the films in *Going Home in 3 Minutes* deal with broken families—Bonnie

Devlin's "Home...2," Deborah Tabah's "House of Cards" and Sylvie Peltier's "Inside Houses" all explicitly deal with children living apart from one or both of their parents. Most affecting of the group may be Bill Evans's "Look Homeward," which he explains "deals with the death of my father. It was shot shortly after, my mother was moving and the house was bare, so I thought I'd document it while it was empty, shooting things that had special significance or appeal to me—his ties, some of the photos." The inclusion of Dylan Thomas's reading of "Do Not Go Gentle Into That Good Night" on the soundtrack adds to the rich, melancholy atmosphere.

## Cookie-cutter condos critiqued

Carter's contribution to the collection, "Now Selling," documents the sad change in Vancouver's cityscape, as great numbers of low-income houses are being razed to accommodate new cookie-cutter luxury condo developments. Carter hopes to help Edmonton build a more artistic kind of infrastructure; he'll be holding a workshop at FAVA to share stories about Cineworks and offer advice about the possibility of setting up a similar environment here. "There's advice about filmmaker relations and legal questions about distribution that I can help them out on," Carter says. "I hope I can pass on some knowledge and inspiration and hopefully help set up a path to where they want to go."

Meanwhile, Cineworks's *Three Minutes* projects continue to thrive. The third installment in the series is also showing this weekend. Titled *Coming to Her Senses*, it features feminist takes on all six senses—most memorable is Claudia Morgado's racy "Angustia," a kind of Latin variation on Peter Greenaway's *The Pillow Book*. A fourth collection, *Once Upon Our Times*, dealing with fairy tales, is already complete and a fifth one, *The City*, which sets out to document Vancouver at the turn of the century, is in the works.

Both Carter and Evans see these omnibus films as an exciting way to present fringe filmmaking in an entertaining, viewer-friendly format, sort of an experimental version of the *Cannes Best Commercials* festival. In that same spirit, I'd like to offer Cineworks a catchy advertising slogan: "They may be experimental, but they're short."

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## THE LAST STARFIGHTER

In *The Last Starfighter*, we essentially have a *Star Wars* without the attitudes—the heroic attitudes. This is about a hero who doesn't really want to be a hero. It's a movie that has fun with the sci-fi conventions by throwing a contemporary human being into the heroic space opera scenario—a little bit like Buck Rogers in *The 21st Century*. It's the ultimate fish-out-of-water story.

One of the important elements often overlooked in popular culture is how various media influence one another. For example, vaudeville had a big influence on early cinema. In the late 70s video games came along, and their technology had a influence on the stories and look of a lot of movies—say, for instance, *The Last Starfighter*. Now video games have their own conventions and their own narratives. Unfortunately, the conventions and narratives are simplified versions of what you might get in other media, but they're still stories. And the other interesting thing about video games is the paranoia people had about them, including the conspiracy theory you might have heard about where the U.S. military used video games for the military training of children. You buy that one? What this movie begs us to ask is: Is *The Last Starfighter* so much a movie or video game? A lot of the graphics here seem to be inspired by video games—some computer graphics early stuff. And we have a few shootout scenes as well—reminiscent of video games. So, I guess you have to ask: Is this movie, in terms of plot, anymore complicated than a video game narrative? Is it an extension of the early cult-fiction bug-eyed monster movies? And, is it just another movie about fascism—fascism in space—the *Starship Troopers*, and according to some critics, *Star Wars*?


When Alex tries to describe his home in the trailer park later in the movie as just a bunch of caves on wheels that don't go anywhere, we realize that he is, in his own mind, a small town would-be hero who does want to go somewhere. He's the odd job man, who it turns out has one great talent. What he really wants to do, is go to university and leave his routine life behind. Sometimes we get what we wish for but not the way we want it. What happens to him is a fantastic extreme example of the basic human urge to leave your old life behind, get on with growing up, and build a successful new life for yourself.

This is the story of one boy's initiation into the big of world, except the big of world happens to be the big of universe. And it's the trickster, of course—the trickster character in this movie, Centauri—who manages to bring Alex into this, for the love of money at first, but later he's finally motivated by nobler sentiments. It's about going into the larger world outside of the trailer park, and to Alex this is pretty scary. He has his moments when, due to extreme alienation, that he starts to think that perhaps this wasn't such a great idea—and he begins to have second thoughts. He wants to trade places with this beta unit who is again another fish-out-of-water—so we have two fish-out-of-water in this story. His second thoughts, as well as his hesitations, resonate for us in a very particular way because this is the kind of thing we have all been through—we have all been pushed out into the big of universe.

What Alex is being initiated into in this story is manhood—that's finally what it's all about. And, *The Last Starfighter* is what I call one of those "knights in a new suit" sort of story, where you get a guy like Alex who has one great talent which happens to be of the military kind. He finds himself a mentor in Centauri—although he doesn't know it—and then a trainer in Grig. All the elements of a classic story of knighthood. And he doesn't know what is inside him—the force or the talent that he has blossoming there that is similar to King Arthur or Luke Skywalker for that matter. The stories of knighthood keep coming back, whether they be in the form of westerns with the marshal who is the knight in shining chaps, or the space opera with somebody like Luke Skywalker. What we are left with in *The Last Starfighter* is: Is this a movie about myth making or simple wish fulfillment? Alex gets the ultimate victory—he defeats the fleet on his own in an untired ship. What more could you ask for? He recreates the ultimate fantasy that we find in video games. And so he has the triumphant return of the hero that we would expect in the mythic story—Hi Dad, like my new car?—except in a different scale here. And he gets the assignment to rebuild the star league fleet. But what doesn't happen is, he doesn't get any real bumps, bruises or scrapes as the myths would seem to insist that he get. So, to a certain extent, this is an accurate myth about growing up, but it also has a high component of wish fulfillment fantasy. I'd love to stay longer and chat, but I have to leave and catch the next number six pod out of town. Bye for now.




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# Movie loses Sight of true story

Filmmakers blind to real emotion

By KEN EISNER

Close your eyes briefly and open them again. Everything pretty much where you left it? What if, after a whole life of blindness, you were seeing each object, plant, and person for the first time? That's the intriguing premise of *At First Sight*, loosely based on "To See and Not See," an essay physician Oliver Sacks wrote for the *New Yorker* about six years ago.

In the original piece, the sightless Virgil was 50, fat, and rather antisocial—Val Kilmer isn't the first person who springs to mind. And yet, here he is, playing a head-bobbing Virgil who's been moved from suburban Atlanta to a tiny ski lodge in upstate New York, where, as a registered massage therapist, he can oil up loads of sex-starved snow bunnies. The real guy had the same job—for the YMCA.

## Chasing Amy

The real Virgil also had a girlfriend named Amy, who pushed him to undergo the life-altering operation that restored his sight. Amy was a middle-aged asthmatic with diabetes—not exactly Mira Sorvino, who plays her here. No matter: make her a hardbodied Manhattan architect with a weaselly ex-husband (played by Steven Weber) for a business partner, and who'll complain?

When we meet this particular Virgil, he's skating over a frozen pond, waving a hockey stick instead of a white cane. He has the TV on during Rangers games—no sissy radio baseball for this blind dude—and the film rushes him into a relationship with Sorvino as though there isn't a moment to lose. The new girlfriend doesn't find her beau perfect as is (ain't it always the case?), so she sets out to change him.

Okay, so the filmmakers glossed things up just a bit, but it's when



our hero gets his sight back that they really lose their way. What eye surgeon on this planet would have the lights of a camera crew burning into his patient when the bandages came off? (In reality, the eyes had separate operations, months apart, and the unwrapping was done in the dark.)

## What the hell is that?

What followed was the most interesting aspect of the Sacks piece, because Virgil not only didn't recognize his doctor or his fiancée, he didn't even understand what a face was. Turns out it takes a lifetime of accumulated experience to make the complex visual navigations (involving colour, volume, perspec-

tive, and a myriad of other signifiers) that most of us take for granted every day. The sensory overload proved tragic for the real subject, but is only a little depressing for Kilmer's character (in an inspiring way, of course—this is Hollywood!)

Unfortunately, director Irwin Winkler lacks the imagination to bring any of these fascinating concepts to the screen. Instead, he concentrates on the more mundane aspects of relationship trauma, with a hint of *Awakenings* thrown in. Inexplicably, it falls to composer Mark Isham to provide subtext, with lines from standards like "Easy Come, Easy Go" and "They Can't Take That Away From Me" making subtler commentary than the script ever offers.

# CINEMARK THEATRES

\$1.50 ALL SHOWS BEFORE 6 PM \$2.00 SHOWS AFTER 6 PM

\$1.00 ALL DAY TUESDAY!

\$3.00 SAT MIDNIGHT SHOWS - CINEMA CITY 12 ONLY

**MOVIES 12**  
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Showtimes effective Fri. Jan. 22 - Thu. Jan. 28, 1999.

Doors open at 11:45 am Sat-Sun only. Doors open at 12:45 pm from Mon-Fri.

<b>ANTZ</b> (Ultra Stereo) Violent scenes and coarse language. Sat-Sun 12:45 Daily 1:00 3:15 5:45 7:50 10:05 PM 14A	<b>BUTH WIDON</b> (Ultra Stereo) Violent scenes. Daily 1:00 3:15 5:45 7:50 10:05 PM 14A	<b>HOME FRIES</b> (Ultra Stereo) Violent scenes. Daily 1:00 3:15 5:45 7:50 10:05 PM 14A	<b>IT'S ALL ABOUT YOU</b> (Ultra Stereo) Violent scenes. Daily 1:00 3:15 5:45 7:50 10:05 PM 14A	<b>JERRY SPRINGER: RINGMASTER</b> (Ultra Stereo) Violent scenes. Daily 1:00 3:15 5:45 7:50 10:05 PM 14A	<b>MEET JOE BLACK</b> (Ultra Stereo) Violent scenes. Daily 1:00 3:15 5:45 7:50 10:05 PM 14A	<b>PRACTICAL MAGIC</b> (Ultra Stereo) Violent scenes. Daily 1:00 3:15 5:45 7:50 10:05 PM 14A	<b>PSYCHO</b> (Ultra Stereo) Violent scenes. Daily 1:00 3:15 5:45 7:50 10:05 PM 14A	<b>WHAT DREAMS MAY COME</b> (Ultra Stereo) Violent scenes. Daily 1:00 3:15 5:45 7:50 10:05 PM 14A
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**CINEMA CITY 12**  
3633-99 STREET 463-5481

Showtimes effective FRI, JANUARY 22 - THU, JANUARY 27, 1999.

<b>VAMPIRES (JOHN CARPENTER'S)</b> Sat-Sun 11:30 Daily 2:35 5:00 7:35 10:05 Midnight Sat only 12:30 Violent scenes.	<b>THE SIEGE</b> Sat-Sun 11:15 am Daily 1:50 4:20 7:00 9:30 Midnight Sat only 12:00 pm. Violent scenes.	<b>1 STILL KNOW WHAT YOU DID LAST SUMMER</b> Sat-Sun 11:45 Daily 2:05 4:30 7:10 9:25 Midnight Sat only 12:15 Violent scenes.	<b>HOME FRIES</b> Sat-Sun 11:30 Daily 1:30 3:30 5:40 7:45 10:00 Midnight Sat only 12:15 Violent scenes.	<b>PSYCHO (1998)</b> Sat-Sun 11:55 Daily 2:20 4:50 7:20 9:40 Midnight Sat only 11:55 PM. Violent scenes.	<b>RINGMASTER</b> Sat-Sun 11:10 Daily 1:10 3:20 5:25 7:50 10:15 Midnight Sat only 12:30. Sexual content, coarse language.	<b>MEET JOE BLACK</b> Daily 2:10 4:15 6:15 8:15 PM.	<b>RUSH HOUR</b> Sat-Sun 12:00 Daily 2:15 4:45 7:25 9:40 Midnight Sat only 12:10 Violent scenes, coarse language.
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**FAMOUS PLAYERS**

**\$5.00 MATINEES DAILY!**  
(AT PARTICIPATING THEATRES)  
(AT PERFORMANCES PRIOR TO 6:00 PM)  
EXCEPT SATURDAY, SUNDAY & STATUTORY HOLIDAYS

Showtimes effective: FRI, January 22-THU, January 28, 1999.

**PARAMOUNT THEATRE**  
10233 Jasper Ave. 428-1307  
A CIVIL ACTION (PG) THX Coarse language  
Fri Mon Tue Wed Thu 7:00 9:30 Sat Sun 1:30 4:15 7:00 9:30 pm

**WESTMOUNT CIO**  
111 Ave. & Grand Rd. 459-8724  
\$6.50 GENERAL ADMISSION  
\$3.00 CHILDREN & GOLDEN AGE  
\$4.00 TUESDAY & MATINEES

**VARSITY BLUES (14A)** Coarse language  
suggestive scenes. Fri Mon Tue Wed Thu 7:10 9:45  
Sat Sun 1:10 3:40 7:10 9:45

**A CIVIL ACTION (PG)** Coarse language. Fri Mon Tue Wed Thu 7:20 10:05 Sat Sun 1:20 4:15 7:20 10:05 pm

**AT FIRST SIGHT (PG)** Suggestive scenes. Fri Mon Tue Wed Thu 7:30 9:55 Sat Sun 1:00 4:00 7:00 9:55 pm

**IN DREAMS (14A)** violent & gruesome scenes. Fri Mon Tue Wed Thu 7:30 10:15 Sat Sun 1:30 4:30 7:30 10:15 pm

**WESTMALL**  
West Edmonton Mall 444-1242  
Varsity Blues (14A) Coarse language  
suggestive scenes. Fri Mon Tue Wed Thu 7:10 9:40  
Sat Sun 1:10 3:40 7:10 9:40 pm

**AT FIRST SIGHT (PG)** suggestive scenes. Fri Mon Tue Wed Thu 7:30 9:55 Sat Sun 1:00 4:00 7:00 9:55 pm

**YOU'VE GOT MAIL (PG)** Fri Mon Tue Wed Thu 10:10 Sat Sun 1:30 4:10 7:10 10:10 pm

**A SIMPLE PLAN (14A)** violent scenes, coarse language. 1:00 4:00 7:10 10:10 pm  
Mon Tue Wed Thu 7:30 10:10 Fri 7:15 10:10  
Sat 1:15 3:50 7:15 10:10  
Sun 1:15 3:50 7:15 10:10 pm

**A CIVIL ACTION (PG)** Coarse language. Fri Mon Tue Wed Thu 7:30 10:15  
Sat Sun 1:30 4:15 7:10 10:15 pm

**GOAT WAYS**  
28th Ave. & Calgary Trail 426-6977  
SPECIAL SAVINGS - \$4.00  
MATINEES BEFORE 6:00 PM

**A SIMPLE PLAN (14A)** violent scenes, coarse language. 1:00 4:00 7:10 10:10 pm  
Mon Tue Wed Thu 7:30 10:10 Fri 7:15 10:10  
Sat 1:15 3:50 7:15 10:10  
Sun 1:15 3:50 7:15 10:10 pm

**VARSITY BLUES (14A)** Coarse language, suggestive scenes. 1:20 4:10 7:40 10:15 pm

**YOU'VE GOT MAIL (PG)** 1:10 3:50 7:30 10:10 pm

**AT FIRST SIGHT (PG)** suggestive scenes. 12:45 3:40 7:00 9:50 pm.

**A BUGS LIFE (G)** 1:15 3:30 6:50 pm

**ENEMY OF THE STATE (14A)** Coarse Language, violent scenes. 9:45 pm

**IN DREAMS (14A)** violent & gruesome scenes. 1:30 3:45 7:45 10:20 pm

**PRINCE OF EGYPT (PG)** 1:50 4:30 7:15 pm

**STAR TREK: INSURRECTION (PG)** 9:40 pm

**A CIVIL ACTION (PG)** Coarse language. 1:40 4:20 7:20 9:55 pm.

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# a MINUTE at the MOVIES by Todd James

**IN DREAMS** Coming as it does from Oscar-winning director Neil Jordan, *In Dreams* is a surprisingly ordinary thriller. Jordan (*The Crying Game*, *Interview with the Vampire*) certainly puts some jump into this horror, but it's not too far removed from schlock like *A Nightmare on Elm Street*. Robert Downey Jr. is a serial killer who preys on young girls, and has found a home in the nocturnal stories conjured up in the mind of Claire Cooper (Annette Bening). As the peaceful New England town where she lives comes to grips with the disappearance and murders of several young girls, Claire begins to be visited by dreams and visions that offer clues to the killer's identity. Only after her own daughter is murdered is she taken seriously by the police and her husband (Aidan Quinn). Still unconvinced, a psychiatrist (Stephen Rea) commits Claire to a home, where her mindlink with the killer is further intensified. Bening is quite convincing in a difficult and unglamorous role, while Jordan creates a disturbing mood which is only broken by Downey's hammy performance. **☆☆☆**

**THIN RED LINE** Comparisons will be made to another recent WWII epic, but *Thin Red Line* is its own, very different war film. As compelling as *Saving Private Ryan* was, it's not too far removed from classic war pictures like *The Sands of Iwo Jima*. Maverick director Terrence Malick, back behind the camera for the first time in 20 years, has created a far more ethereal and hypnotizing film, based on James Jones's novel about the battle for the Japanese-held island of Guadalcanal. Nick Nolte plays an aging but ambitious and reckless officer intent on taking a heavily fortified hill despite the certain and unnecessary loss of life. Malick, who went into a self-imposed exile after the critically acclaimed but commercially disastrous *Days of Heaven*, enjoys cult status among actors. The film is filled with (often brief) appearances by luminaries like John Cusack, John Travolta and Sean Penn, who waived his customary fee to play a cynical sergeant drawn into the light of an *ANVIL* private (Jim Caviezel). The narrative is allusive, plot lines (when you can pick

them out) appear and reappear, but it's Malick's unusual style that draws you in. The battle sequences often become mere backdrops for the private thoughts of the characters, including Ben Chaplin as a private who longs for what he left back home. *Thin Red Line* moves at an infuriatingly slow pace, and Malick's often heavy-handed symbolism and obsession with beautifully photographed nature weighs the picture down. Despite that, I was drawn into the spell of Malick's often indecipherable vision. It's not as accessible or as linear as Spielberg's film, but it's equally powerful and memorable. **☆☆☆☆**

**VIRUS** There is something going around, and it closely resembles (but is far inferior to) the sci-fi horror classic *Alien*. Jamie Lee Curtis, William Baldwin and Donald Sutherland have no shame! Sutherland plays members of a salvage boat crew who stumble upon an abandoned Russian vessel. With visions of a massive salvage fee dancing in Captain Sutherland's head, they fire up the vessel, unleashing an alien life form which has descended upon the ship via a satellite transmission from the Mir space station. It's up to the crew to destroy it before it downloads itself onto our unsuspecting planet and destroys humankind (which it views as the ultimate virus). Director John Bruno, the visual effects master on *T2: The Abyss*, *True Lies* and others, concocts a dazzling if unoriginal array of alien effects. Though hardly a new idea for sci-fi fans, it'll be enough of a fix until the real thing comes along. **☆☆**

**A CIVIL ACTION** John Travolta is Jan Schlichtmann, an ambulance-chasing personal injury lawyer who takes his firm to the brink of financial ruin when he, quite uncharacteristically, becomes emotionally involved in a case. The film is based on the true story of a Massachusetts lawsuit launched by eight families accusing two mega-corporations of negligently dumping hazardous waste into the water supply and causing leukemia in several children. It's a nearly impossible case to win, and Schlichtmann and his staff must face spiraling expenses and a powerful corporate attorney (Robert Duvall). Though often

tempted to settle, Schlichtmann confronts his opposition (and his partners) by refusing million-dollar settlements. Writer/director Steve Zaillian, an Oscar winner for his screenplay of *Schindler's List*, delivers an honest account of a labyrinthine story. It's a gripping, emotional and surprising tale held together by Travolta's fine, controlled performance. **☆☆☆**

**PATCH ADAMS** Depending on your taste, Robin Williams's trademark manic humour is either a recipe for surefire laughs or surefire stomach cramps. I needed Dramamine after seeing Williams in the role of real-life doctor Hunter "Patch" Adams, recycling his 20-year-old comedy bits and turning on the waterworks in one of his most saccharine performances ever. A somewhat long-in-the-tooth medical student in the 70s, Patch discovers his gift for connecting with his patients and fights the medical establishment to allow him to continue practising his unorthodox brand of medicine. Williams's stunts lost their appeal and originality years ago; his cloying, lengthy, melodramatic speeches about the virtues of healing the soul of the patient and not just the body may well cause an epidemic of nausea among the audience. **☆☆**

**THE PRINCE OF EGYPT** Dreamworks Pictures, led by the all-powerful Steven Spielberg, David Geffen and Jeffrey Katzenberg, have a lot riding on this reportedly \$100-million animated epic. *The Prince of Egypt* is not aimed at kids, and has zero merchandising opportunities (unless a "let my people go" Happy Meal piques your interest). Dreamworks was determined to remain true to the essence of the Biblical story, and although they've whittled it down to 90 minutes, they succeed. Val Kilmer heads the film's list of well-known voices as Moses, a Hebrew baby found by the Queen of Egypt and raised as her own until the lad stumbles onto the truth. At God's command, Moses eventually opposes his brother, the pharaoh Rameses (voiced by Ralph Fiennes). Characters burst into song, but the music actually propels the story and doesn't seem like a soundtrack-filling afterthought. The animation is beyond description and the respect the film shows for the story whets one's appetite for the real thing... or at least for DeMille's *The Ten Commandments*. **☆☆☆☆**

**WAKING NED DEVINE** This is a sweet, charming, instantly lovable tale, full of Irish blarney, set in the town of Tullaigh Mor, a village of 52 would-be millionaires. Jackie and Michael (Ian Bannen and David Kelly), two aging gamblers, discov-

er that the weekly lottery winner is a local resident, and they set their minds to locating the mysterious winner and becoming that person's best friend. The problems begin when they discover the winner, one Ned Devine, dead—still clutching the winning ticket. The pair concocts an elaborate ruse to persuade the town's 49 other residents to play along with another elaborate ruse to convince the lottery representative that Michael is Ned. The laughs are many and the inhabitants of Tullaigh Mor are genuine in this quick-paced comedy that should provide a boost to the tourism industry in the Isle of Man, where the film was shot. **☆☆☆☆**

## VUE Ratings

★	Amfial
●	Bad
☆☆	Poor
☆☆☆	Good
☆☆☆☆	Very Good
☆☆☆☆☆	Excellent

Todd James hosts *A Minute at the Movies*, on TV News Thursdays at 5:30 p.m. Also catch Todd daily on Mix 96 FM.

## CINEMA GUIDE

SHOWTIMES EFFECTIVE  
FRI, January 22 - THU, January 28, 1999

THEATRE	TIME	FILM	RATING
EADON CENTRE CINEMAS 2nd Fl. Phone 111 101 St. & 100 Ave. • 444-9446	1:40, 4:20, 7:00, 9:40 PM	SHAKESPEARE IN LOVE	14A
	Daily 1:40, 4:20, 7:00, 9:40 PM	Presented in Digital Theatre Sound	
	THIN RED LINE	14A	
	Daily 1:00, 4:30, 8:00 PM	Presented in Digital Theatre Sound	
	PLAYING BY HEART	14A	
	Daily 1:10, 4:00, 6:50, 9:30 PM	GLORIA	14A
	Daily 1:50, 4:40, 7:30, 9:50 PM	Coarse language	
	PRINCE OF EGYPT	PG	
	Daily 12:30, 2:40 PM	STEREOMOV	PG
	Daily 8:30, 9:00 PM	Coarse language	
WESTMOUNT 1 111 Ave. & Grand Road • 452-7242	Daily 1:30, 4:10, 6:40, 9:20 PM	PATCH ADAMS	PG
	Daily 1:30, 4:10, 6:40, 9:20 PM	Presented in Digital Theatre Sound	
	VIRUS	14A	
	Daily 12:50, 3:00, 5:10, 7:10, 10:05 PM	Presented in Digital Theatre Sound	
	IN DREAMS	14A	
	Daily 12:40, 2:50, 5:00, 7:40, 10:00 PM	No 7:40 PM show Jan 25	
	Violent scenes, gruesome scenes		
	WAKING NED DEVINE	PG	
	Daily 1:20, 3:50, 7:10, 9:10 PM		
	CLAREVIEW TOWN CENTRE 4211-137 Avenue • 472-6410	Daily 1:45, 9:30 PM	MIGHTY JOE YOUNG
Daily 12:50, 3:30 PM		AT FIRST SIGHT	PG
Daily 1:10, 3:50, 6:50, 9:30 PM		Suggestive scenes	
Presented in Digital Theatre Sound			
A SIMPLE PLAN		14A	
Daily 1:40, 4:40, 7:20, 10:00 PM		Coarse language	
Violent scenes, Presented in Digital Theatre Sound			
PRINCE OF EGYPT		PG	
Daily 12:30, 2:40, 5:00 PM		Presented in Digital Theatre Sound	
IN DREAMS		14A	
Daily 7:40, 9:55 PM	Violent scenes, gruesome scenes		
Presented in Digital Theatre Sound			
STEPHOM	PG		
Daily 12:00, 4:00, 6:50, 9:30 PM	Coarse language		
Presented in Digital Theatre Sound			
VIRUS	14A		
Daily 12:40, 2:50, 5:10, 7:50, 10:10 PM	Violent scenes, Gory scenes		
Presented in Digital Theatre Sound			
PLAYING BY HEART	14A		
Daily 1:10, 3:50, 6:40, 9:20 PM	GLORIA	14A	
Daily 1:30, 4:20, 7:10, 9:40 PM	Coarse language, violent scenes		
YOU'VE GOT MAIL	PG		
Daily 6:45, 9:25 PM	Mar Sat Sun 12:50, 4:05 PM		
A BUG'S LIFE	PG		
Daily 6:15, 8:30 PM	Mar Sat Sun 12:30, 2:40 PM		
A CIVIL ACTION	PG		
Daily 7:00, 9:15 PM	Mar Sat Sun 1:40, 4:20 PM		
PATCH ADAMS	PG		
Daily 6:50, 9:20 PM	Mar Sat Sun 1:30, 4:10 PM		
Coarse language			
CINEMAS 6 WEST BURNHAM HALL PHASE 1, ENTRANCE 44	Daily 6:30, 9:00 PM	SOMETHING ABOUT MARY	14A
	Daily 6:30, 9:00 PM	Mar Sat Sun 1:15, 3:45 PM	
	Coarse language		
	I STILL KNOW WHAT YOU DID	14A	
	Daily 7:00, 9:15 PM	Mar Sat Sun 2:00, 4:30 PM	
	Brutal violence		
	RUSH HOUR	PG	
	Daily 7:15 PM	Mar Sat Sun 1:00, 3:00 PM	
	Coarse language, violent scenes		
	RINGMASTER	R18A	
Daily 9:30 PM	Mar Sat Sun 5:00 PM		
Sexual content, coarse language			
PSYCHO	14A		
Daily 7:30, 10:00 PM	Mar Sat Sun 1:45, 4:15 PM		
Violent scenes			
ANTZ	G		
Daily 6:45 PM	Mar Sat Sun 12:45, 2:45, 4:45 PM		
TWE SEIGE	14A		
Daily 9:45 PM	Violent scenes		
MEET JOE BLACK	PG		
Daily 8:00 PM	Mar Sat Sun 12, 30, 4:00 PM		

THEATRES NOW AVAILABLE FOR MEETING RENTALS (403) 420-6240

## Vue Movies

**Edmonton Film Society**  
Provincial Museum Auditorium  
102 Ave & 128 St  
439-5285

The Edmonton Film Society will resume its film season beginning February 8. Thank you to all our patrons of 1998: See you in the New Year!

**Metro Cinema**  
Zeidler Hall, Citadel Theatre  
9828-101A Ave  
425-9212

3 MINUTES: A CINEWORKS COMPENDIUM In 1993, Vancouver's Cineworks Independent Filmmakers Society dreamed up the first Cineworks Omnibus project: turning the financial restraints of low-budget filmmaking into a creative challenge. Filmmakers were given just enough film to make a three-minute film on a given subject. Producer Jeff Carter will be on hand to present the films and answer questions after, Fri - Sat, Jan. 22-23 at 8 p.m.

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RETURN TO PARADISE  
SLUMS OF BEVERLY HILLS  
SMOKE SIGNALS  
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**Alternative:**  
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DRIVE SHE MAD  
HENRY FOOL

SPOT 1. 10050 - 82 Ave. ph. 439-2233

SPOT 2. #2, 9028 Jasper Ave. Ph. 429-2232

<http://www.compumart.ab.ca/altvid/>



# Restaurants

Fax your FREE listing  
to 426-2889

## LEGEND

\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up

\* Price per person, before tax & tip

## ALTERNATIVE

**Badass Jack's** (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first and original Californian wraps. A fresh and healthy alternative, featuring fresh baked bread, carved off the roast subs, and homemade side dishes. (open 'til 12 am on weekends) \$

**Ber-zerk** (8128 - 103 St., 431-9864) Bigger scoops & low prices = A Big Hit! 36 flavours (ice cream, frozen yogurts, sorbets & sherbets). We serve milk shakes, floats, home-made waffle cones, 'squishies' (aka slurpees), etc. \$

**Le Brasserie** (10332 Whyte Ave., 434-6597) Now providing the freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. Come in and check out our friendly atmosphere with friendly staff. \$

**Cafe Mosaics** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. \$

**Route 99 Diner** (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

## BAKERIES

**Mr. Samosa** (9630 - 142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanthia, samosas, nan and rotatie. Indian sweet maker.

**Skopek's Bake Shop** (10115 - 104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am - 5 pm Mon.-Fri.

**Tree Stone Bakery** (8612 - 99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). Flour milled on-site. Brioche (Fri & Sat.) and more. Tues-Fri 10:30 a.m.-6 p.m. Sat 9 a.m.-4:30 p.m.

## BISTROS

**Bistro Praha** (10168 - 100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$\$

**Cafe Select** (10016 - 106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. Open to 2 am seven nights a week.

**Cafe De Ville** (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. \$\$

**C'est Bon Bistro** (10505 Whyte Ave., 439-8609). Great food, cozy atmosphere in the old post 5 building. Light lunches, salads, vegetarian fare, specialty coffees, delicious desserts, muffins and other baker goods, all homemade. "It's all in the name".

**Manor Cafe** (10109 - 125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

**Matess Urban Bistro** (8223 - 104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagat on tap. \$\$

**Russian Tea Room** (10312 Jasper Ave., 426-0000) We have a delicious variety of food to choose from, including the best chicken in town. Our centrally located restaurant has a quiet and romantic atmosphere candlelight at night to warm your heart. We also do Tea Leaf Readings. Open 7 days a week. \$-\$\$

**Sweetwater Cafe** (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop by in the evening for wine & one of our specialty pastas. \$\$

## BREW PUBS

**Brewsters** (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. brewery tours available. \$\$

## CAFES

**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130 - 103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

**Bennys Bagels Cafe on Whyte** (10460 - 82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. \$

**Breadstick Cafe** (10159 - Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

**Cafe La Gare** (8104-103 St., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. (10308A-81 Ave., 439-2969) Smoking. Just two doors down, with a style of its own! \$

**Cappuccino Affair** (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast, lunch or night-time snack. Specialty and European coffees, fully licensed. Catering and take-out available. \$

**C'est Bon Bistro** (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the Old Post Office Building. Light lunches, salads, vegetarian fare, specialty coffee, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name". \$

**The Commissary** (11750 - Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. Coffee, catering and weekend brunch. Fast, friendly service in a casual atmosphere. \$

**Jazzberrys Too Cafe** (10116-124 St., 488-1553) A great "alternative" with friendly staff, good home style cooking in a relaxed environment. Smokers always welcome. \$

**Juliano's Restaurant & Cappuccino Bar** (11121 - 156 St., 451-1117) Wonder food and prices mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$\$

**Katmandu Coffee Cafe** (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant, inviting environment that encourages conversation. Similar to the early coffee houses of Europe, updated to reflect the contemporary life-style of today's coffee and jazz connoisseur. Gourmet coffee, specialty coffee (both hot & cold) Espresso & light lunch food items. \$

**Makapakafe** (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts too. \$

**Misty on Whyte** (104588 - 82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna & more! \$3.95 lunch special everyday. Smoking & nonsmoking areas.

**Muddy Waters Cappuccino Bar** (8211 - 111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

**Remedy** (8631 - 109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere with two pool tables. Lots of free parking beside The Movie Studio. Mon-Thu & Sun 10-12 am; Fri & Sat 10 am - 1 am.

**Sugar Bowl** (10922 - 88 Ave., 433-8369) The eclectic & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

**Sunterra Market** (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. Fresh meat counter, produce deli, fresh bread, ready to heat entrees. Coffee bar with specialty coffee, cappuccino, latte. Eat in or take home. Corporate or private catering available. \$

## CAJUN

**Cajun House** (7 St. Anne St., St. Albert, 460-8772) Worth the drive to

sample some of the best Jambalaya and Gumbo in the province. \$\$

**Da-De-O** (10548 - 82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$\$

**Louisiana Purchase** (10320 - 111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$\$

## CANADIAN

**Applebee's** (13006 - 50 St., 475-6100 & 10338 - 109 St., 421-1600) Their diverse, 60 item menu is revised twice a year and is tailored to local tastes. Appeals to all ages. \$\$

**Barb & Ernie's** (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$\$

**Billiards Club** (2 fl. 10505 - 82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

**Bones** (10220 - 103 St., 421 - 4747) Known as the place for ribs - on the Boardwalk. \$\$

**David's** (8407 Argyle Rd., 468 - 1167) Specializing in Alberta beef dishes on the south of the town. \$\$

**Franklin's Inn Dining Room** (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. Featuring our carved roast beef buffet Friday nights and our \$8.95 Sunday Brunch buffet! Open at 5 am Mon-Fri., 6 am Sat-Sun. \$-\$\$

**The Garage Burger Bar and Grill** (10262 - 106 St., 423 - 5014) The best home made burgers with daily lunch specials at student - friendly prices. \$

**The Grinder** (10957 - 124 St., 453 - 1709) For a casual fine dining experience we've been one of Edmonton's favourite restaurants for over 17 years. \$\$\$

**High Level Diner** (10912 - 88 Ave., 433 - 0993) Wholesome and health conscious - Known for their tasty hummus and veggie burgers. \$\$

**Insomnia Pub** (5552 - Calgary Trail South, 414 - 1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

**Iron Horse Eatery & Watering Hole** (8101 - 103 St., 438 - 1907.) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gatherings.

**Keegan's** (8709 - 109 St., 439 - 8934) At any hour, the last word in Huevos Rancheros. \$

**Larry's Cafe** (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheap prices! \$

**Nellie's Tea Shoppe** (12606 - 118 Ave., 452 - 9429) Edmonton's best keep secret on the north side. Featuring all home - made meals. Specializing in traditional English high tea and gourmet evening meals. \$\$

**The Raven** (10338 - 81 Ave., 431 - 1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. \$

**Rosie's Bar and Grill** (10604 - 101 St., 432 - 3499) Nothing fancy, but sensible home cooking without the frills. \$

**The Sidetrack Cafe** (10333 - 112 St., 453 - 1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. \$-\$\$

**The Tea House** (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. antiques, local arts and crafts and unique gifts to browse around. Mystery dinners held monthly. Breakfast & lunch \$; dinner \$-\$\$

**Timothy's** (10250-102 Ave., 3rd Floor

# Quick Bites

The view from above on Whyte Ave. just got better with the newly opened Symposium, a Greek restaurant on top of the ever-popular Funky Pickle pizzeria. The large room is beautifully decorated with sunny warm tones reminiscent of the Mediterranean. A patio out back that seats 50 is sure to become a hot party place when the weather warms up. Now we just have to see about the food. On our first visit, we were a little underwhelmed; however, we'll give the place the benefit of the doubt—the kitchen may be just warming up. But please—a Greek salad with lettuce in it is not a true Greek salad. I'll take the traditional any day.

Jasper Gate Square out on Stony Plain Road is trending up with the addition of the Bagel Street Café, Starbucks and Mr. Samosa Indian Restaurant. Mr. Samosa should attract a lot of interest among East Indian food aficionados. Known as the creators of the absolute best samosas in town, the crew at Mr. Samosa now offers a full lunch and dinner menu. If the lunch buffet is any indication, you can be assured of a top-quality meal and great service in very comfortable surroundings. Watch for our full review soon.

Anyone know what's going on with the Saigon Terrace Restaurant on Jasper? What seemed to be a successful Vietnamese restaurant turned into the Two Amigos, which sounds Mexican but was actually Chinese and is now closed. Stay tuned.

Information for Quick Bites is welcome. Just fax us at 426-2889 or e-mail us at [quickbites@vue.ab.ca](mailto:quickbites@vue.ab.ca).

Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. \$

**Turtle Creek Cafe** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes & pizza, stir-fries, pasta and more. \$\$

**Unheardof Restaurant** (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$\$

**Urban Lounge** For lunch, dinner or late night fare, experience wholesome home-made 1/2 pound burgers, healthy gourmet salads, or a generous portion of seafood or pasta. Remarkable service at affordable prices in a unique atmosphere. Saturday afternoons enjoy the smooth sounds of our Jazz trio while you dine. \$

**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

**Zac's Place Cafe and Pub** (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

## CHINESE



**La Tapa**

For A Taste of Spain

Restaurant & Tapa Bar

10523 - 99 Ave

Valentines Day  
in Spain

for under \$20 / person

Celebrate with your special person in a romantic atmosphere. Enjoy a delicious Spanish meal by candlelight in our beautiful dining room and let the music transport you to a faraway paradise!

Reserve now! 424-8272



# Restaurants

Fax your FREE listing to 426-2889

## LEGEND

\$ Up to \$10 per\*  
 \$\$ \$10-20 per  
 \$\$\$ \$20-30 per  
 \$\$\$\$ 30 per & up

\* Price per person, before tax & tip

**Genghis Grill** (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$.

**Man's Cafe** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$

## EAST INDIAN

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

**Spicey House** (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, koftas, pakodas, biryanis, tandooris. Catering for all occasions. \$

## EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$\$

**Madisons Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Up-scale regional cuisine with a European influence. Full catering and banquets. Mon-Sat 8am-11pm, Sun 8am-2 pm. \$\$\$

## GREEK

**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. See you there!

**Sytaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$\$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. \$\$

## IRISH PUB

**O'Byrne's Irish Pub** (10616 - Whyte Ave. 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience. \$-\$

## ITALIAN

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, family-style

dining and one of Edmonton's best kept secrets. \$\$

**Chianti** (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

**Fiore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

**Frank's Place - Pacific Fish** (10020-101 A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival Fun! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. \$-\$\$\$

**Giovanni's Restaurant** (10130-107 St., 426-2021) Delicious cuisine for a song - featuring Giovanni himself when he breaks into a heart-stopping aria. \$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

**Shecky's** (7623 Argyll Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$\$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varcona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$\$

**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$\$

**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$\$

**Zenari's on 1st** (10117 - 101 St., 425-6151) Humble Artsy hang-out with appetizing combinations of soup, sandwiches and pasta. \$

## JAPANESE

**Furasato** (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$\$

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

**Osaka** (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialities on Whyte Ave.

## MEXICAN

**Julio's Barrio** (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

**Lone Star Cafe** (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$\$

## PASTRY SHOP

**Alain Patisserie** (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches and a specialty coffee. \$

## PIZZA

**Funky Pickle** (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. \$\$

**Miami Pizza** (84240198 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. \$

**Park Lounge & Sports Bar** (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

**Pharos Pizza** (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our speciality. We also offer small dishes for individuals. \$

## SPANISH

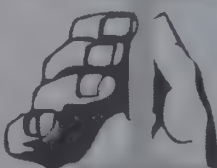
**La Tapa - Restaurante & Tapa Bar** (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in Paella and Sangria. 24 Tapas available. Great menu. The only place to go for a taste of Spain.

## THAI

**Bua Thai Restaurant** (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and

## booze of the week

**Glendronach Sherry Casks**—matured, single high run malt is a sensory experience unique to malt whiskies. This big-bodied, heartwarming spirit assails the mouth with luscious sherry malt flavours. \$39.95 — Brody McIntyre



## Class offers much-kneaded info

By JENNIFER COCKRALL-KING

IT'S THE THIRD WEEK of January and not only have I ignored my New Year's resolutions, but I've forgotten most of them too. All but one, that is: I resolved that I would finally learn how to bake bread. I always suspected

food

## The pita principle

bread-making was a fairly simple process (there are so few ingredients), but the practice nevertheless seemed shrouded in mystery. Cookbooks and TV cooking shows are sketchy in terms of what the dough should look, smell and taste like at various stages of the process. What I needed was to have someone, a live person, show me how it's supposed to be done. Now, after a two-hour lesson at the Bosch Kitchen Centre, I not only know the secret to baking really good bread (objectively speaking, of course), but I am totally turned on to the idea of cooking classes, no matter what the topic.

I should confess that the class was kind of a freebie. ("Kind of" because I had just purchased an expensive but fabulous Bosch Kitchen Machine—a total workhorse that kicks any other domestic-use mixer's butt.) The Bosch Kitchen Centre (9766 - 51 Ave.) has been running cooking classes since it opened in Edmonton 13 years ago. Classes are open to the public, but are geared towards teaching people how to use the equipment Bosch Kitchen Centre sells. They waive the nominal class fees (anywhere from \$5 to \$10) when you buy their merchandise.

Despite the evening's terrible weather, there was an impressive

turnout—about 25 people, evenly composed of men and women. Bosch Kitchen Centre owner Barb Lockert says that they have always had a lot of interest in the classes from men. "They like the equipment," she explains.

Giselle, our instructor that evening, has been teaching bread making for several years. She managed to pack a lot of hints and useful information into two hours, despite having to answer a number of pointless questions from a know-it-all bread machine aficionado (proving the rule that "there's one in every class"). From our four-page recipe handout, she demonstrated the two "beginner" breads, basic white bread and whole wheat bread. The white bread used store-bought best-for-bread flour, and the brown used flour (freshly milled right in the classroom!) from a mixture of nine different grains. For the sake of comparison, we baked mini-loaves, cinnamon knots and pitas from the two doughs. The white was fabulous, especially the impressive pitas, but the brown was truly exceptional, making rich and flavourful cinnamon knots. For the record, I resisted buying the Grain-Master Flour Mill.

The Bosch Kitchen Centre runs cooking classes all year long. Topics include breads, pasta making, dehydrating, sausage making, chocolate making, hearty soups and cakes, cookies and muffins. Call the store at 437-3134 to register or get information about class dates and prices.

## CHINESE

**Pyrogy House** (12510-118 St., 454-7880) Pyrogies and cabbage rolls - just like Baba used to make. \$

## VIETNAMESE

**Bach Dang** (7808-104 St., 448-0288) Vietnamese Noodle House. \$  
**Oriental Noodle House** (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

## Tea, Wine & Spirit Merchants



The Finest Traditional Irish Fare & The Home of Beef & Guinness Stew

10616 - 82 Avenue  
 Ph.: 414-6766

## Café de Ville

Happy New Year everyone!  
 May it be a successful one for you all.  
 With the holidays behind us,  
 the celebration of life and prosperity...  
 another special day is fast approaching...  
 "Valentine's Day"

The celebration of love...

We will be featuring a special menu for lovers,  
 with sharing in mind...  
 Book early to avoid disappointment  
 and, perhaps, a large flower bill  
 the following day...!!

Santé  
 Robb

10137 - 124 St • 488-9188 RESERVATIONS RECOMMENDED

**CAFE MOSAICS**  
 The Good Day Cafe  
 Monday Night is Homemade Perogy Night... back!  
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**VELVET UNDERGROUND**

**ROCKSTAR**

**JAN. 23 TRYPTOMENE**

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**no pants  
no service**

**REBAR** 10551 22 AVE  
INFO: 433-3600

## alternative

**BUDDYS DANCE PUB** 10112-124 St., 488-6636. \*Every WED karaoke. \*Every SAT aft. Pool Tournaments. \*Every TUES Buddys Dance Pub.

**LUSH** 10030A-102 St., 424-2851. \*Every TUE: Hot-Ned Indie & Alt Rock with DJ Pepper. \*Every WED: Bronx Night-Retribution with DJ Hurricane. \*Every THU: Mad Cow-British Music with DJ Jesse. \*Every FRI: In the Velvet Underground, Funkalicious. \*Every SAT: Groovy Train. SAT 23: Tryptomene.

**THE MARQ** 10018-105 St., 415-5084. \*Every THU: Gothic Industrial. \*Every FRI: Club Classics. \*Every SAT: Elevate. \*Every SUN: Pjama party.

**MICKY FINN'S** 2nd Fl., 10511A-82 Ave., 439-9852. \*Everyday til 8 pm: Happy Hour. So What art You Waitin' for? \*Every SUN: Open Stage Hosted by Everett LaRo.

**NEW CITY LIKWID LOUNGE** 10161-112 St., 413-4578. \*Every SUN: Concept, Edmonton DJ's. \*Every WED: Smirnoff Swing Cabaret. \*Every THU: Bad Hair Day. THU 21: Particular Wave. FRI 22: Freedom Friday: Menu. SAT 23 (9 pm): Saturday Night Massacre (New City Suburbs): Drool, Lure, Innate, Straightlaced.

**PAPER BOYS—FISH & CHIPS EGGROLLS & ART** 9965 Whyte Ave., 431-0865. \*Every FRI: Live acid jazz with Root Stew. SAT 30: The Acoustic Living Room.

**REBAR** 10551-82 Ave., 433-3600. \*Every SUN: DJ Big Dada, alternative. \*Every MON: (downstairs): DJ Chuck Rock, re-quests. \*Every TUE: (downstairs): DJ Chuck Rock: swing, punk rock, ska. \*Every WED: (downstairs): DJ Big Dada, alternative. \*Every THU: (downstairs): Hardtimes; (upstairs): Goodtimes. \*Every FRI: (downstairs): Open Table Friday; (upstairs): DJ Mi.kee. \*Every SAT: (downstairs): DJ Mikee, techno/house/alt/rock. (upstairs): DJ: Davey James, the After Party. \*Every SUN: (downstairs): DJ Big Dada: Alt.

**REGAL CAFE** 10025 Jasper Ave., 433-1563. \*Every SAT night live music. SAT 23: Otherworld Music Collective, live music: Beatniks.

**REV** 10030-102 St., 423-7820. SAT 23: HyperPsyche, the Buicks. THU 28: King's X & Galactic Cowboys. SAT 30: Need You Tonight: the 80's Retro Party.

**ROAD HOUSE** 15540 Stony Plain Rd., 483-1100. \*WED open stage 8:00 hosted by Joe Matal. 905 2005 (Jam night).

**THE ROOST** Private Member's Club, 10345-104 St., 426-3150. \*Every MON: DJ Big Daddy. \*Every TUE: DJ Bryan the Big Mac. \*Every WED: DJ Latin Lover. \*Every THU: DJ Dark Daddy. \*Every FRI: Down-DJ Weena Love. \*Every FRI: Up-DJ Alvaro. \*Every SAT: Down-DJ James. \*Every SAT: Up-DJ Code Red. \*Every SUN: DJ Who the @? is Alice.

**SUBLIME** 10147-104 St., Bsm., 905-8024. \*Every FRI: DJ Raws. \*Every SAT: Locks Garant.

**VISCIOUS PINK** 10148-105 St., 424-3283. \*Every TUE: Inquisition, DJ Nik Roefelyz. \*Every THU: Club Classics, DJ Lefty. \*Every FRI & SAT: DJ's Lefty, NE Roefelyz & Edge.

**YARDBIRD SUITE** 10203-86 Ave., 432-0428. FRI 29 (8 pm): reFrayne Quintet. SAT 30 (8 pm): Hugh Fraser Quintet with Campbell Ryga. FRI 22-SAT 23: Otis Taylor, Lester

Quitza.

## blues &amp; roots

**BANFF CENTRE FOR THE ARTS** 1-800-413-8368. SAT 23 (8 pm): Feeding Like Butterflies. THU 28 (8 pm): Oscar Lopez. SAT 30 (8 pm): Joe Sealy Quartet.

**BLACK DOG** 10425-82 Ave., 439-1082. \*Every SAT (3-6 pm): Hair of the Dog. SAT 23: Luann Kowalek & Friends. SAT 30: Jennifer Gibson.

**BLUES ON WHYTE** 10329-82 Ave., 439-5058. \*Every SAT aft: Blues Jam. THU 21-SAT 23: D.C. and the Fix Mix. SUN 24: Cool Blue Method. MON 25-SAT 30: Brent Parkin.

**THE BLUZ CAFE** 111, 390 St. Albert Rd., Mission Hills Plaza, St. Albert. \*Every MON-THU: Open Stage. \*Every SAT & SUN afternoon Blues & Jazz Bands.

**BREADSTICK CAFE ON WHYTE** 10159-82 Ave., 430-7779. \*Every SUN: 2 pm acoustic open stage hosted by Drew Walker.

**CANDLELITE CAFE** 37, 2021 Millbourne Rd., West, (3 blocks S. of 51 Ave. on 86 St., 448-0812. \*Every FRI & SAT (7-10 pm): Folk/light classical music.

**CAPPUCCINO AFFAIR** 8 St. Louis Rd., Sherwood Park. \*Open stage every THU (7:30-11 pm), for musicians, comics and poets, hosted by Ron Taylor.

**CHAPTERS** Westside, 9952-170 St., 487-6500. SUN 31 (2-3:30 pm): Lisa B., Humberto Medeiros.

**CHATEAU BEIRUT** 12323 Stony Plain Rd., 482-5442. \*Every SAT: Live Middle Eastern Music.

**CITY MEDIA CLUB** 6005-103 St., 433-5183. \*Every FRI: Dart Night. FRI 29 (8 pm): Cheryl Wheeler & Jennifer Gibson. SAT 30: Grass Routes - CD release party. SUN 31 98 pm): Bob Wiseman, Bob Snider, Selina Martin.

**CLUB MACARENA** 10816-95 St., 425-5338. \*Every SUN: Jammin' & Madness (Open Jam).

**CRISTAL LOUNGE** 103366 Jasper Ave., 426-7521. \*Every WED: DJ Spilt Milk & Guests. \*Every SUN: Laff City amateur Comedy Showcase.

**FESTIVAL PLACE** 100 Festival Way, Sherwood Park, 449-FEST(378). \*Every WED (7:30 pm): Festival Place Singer/Songwriter Series. WED 27: Grand Finale featuring Maria Dunn, Wendy McNeill, Paul Bromley, Al Brant, Tom Roschokov, Terry Morrison, Kerry Anderson, Kevin Cook, Dale Ladouceur. SUN 31 (7:30 pm): Africville Suite: Joe Sealy.

**FOX & HOUNDS NIGHTCLUB** 10125-109 St., 423-2913. \*Every SAT: MUSICITY/ALLSTAR Show "Original Music Discovery TV Project". \*Every WED: Alternative Night with DJ Wic and DJ Fern.

**FULL MOON FOLK CLUB** Bonnie Doon Hall, 9240-93 St., 438-6410. SAT 23 (8 pm): Seanachie.

**GREAT CANADIAN BAGEL** 8623-112 St., 434-0460. \*Every SUN: Acoustic Open Stage, host - Paul Levens (7:30-11:00).

**INSOMNIA PUB** 5552 Calgary Tr. S., 414-1743. \*Every FRI: jazz & blues: Wide Awake & Dreaming (9pm-1am). \*Every SAT: jazz & alternative: The Method (9pm-1am).

**J & R BAR & GRILL** 4003-106 St., 436-4395. THU 21: the Shufflehounds.

**JESS LEE'S ON JASPER** Mayfair, 10815 Jasper Ave., 414-6211. \*Every MON-SAT: Live

Blues/Country During Happy Hour. \*Every SUN (aft): Blues/Country Jam Session.

**LA HABANA** 10238-104 St., 424-5939. Every WED: Latin Dance Lessons. \*Every THU: Dance Party. \*Every FRI & SAT: Los Camantes.

**LITTLE FLOWER SCHOOL** Behind Telus Field, 429-3524. \*Every WED (8 pm): Open Stage. \*Hosted by Brian Gregg.

**MISTY ON WHYTE** 104588-82 Ave., 433-3512. \*Every MON: Open Stage Hosted by Terry.

**O'BRYNES IRISH PUB** 10616-82 Ave., 414-6766. THU 21 & SAT 23: 1st Robbie Burns Festival: North West Band. FRI 22: Live Pipers and dancing. SAT 23: Northwest Passage. TUE 26: Shannon Johnson and Maria Dunn.

**ORLANDO BOOKS** 10123 Whyte Ave., 432-7633. FRI 29: Confluence, Colette Imbeault, Priar Parsons.

**PUCK'S SPORTS BAR** 11845 Capilano Dr. S.B., 471-1231. \*Every FRI & SAT: Blues night.

**SIDETRACK CAFE** 10333-112 St., 421-1326. THU 21-FRI 22: The T. Lyles Band. SAT 23: Scatter the Mud. MON 25: Open Stage: Mike McDonald, TUE 26: Groove Nite: Harp's March. WED 27: CKUA R&B Nite: the Rat Brothers Band. THU 28: Change for Children Fundraiser. FRI 29: Plaid Tongued Devils. SAT 30: Carson Cole.

**STARBUCKS** 103887-112 St., 424-2455. FRI 22 (7-9 pm): Cory Danyluk.

**STARBUCKS** 9952-170 St., 481-6156. FRI 29 (7-9 pm): Cory Danyluk.

**STRATHCONA ROYAL CANADIAN LEGION** 150, 104-161 Ave., 433-1908.

**UPTOWN FOLK CLUB** 12116-102 Ave., Christ Church Anglican Parish Hall, 462-0463. FRI 29 (7:30 pm): Jim Seredak, Bill Werthman.

**WAVELENGTHS BAR** Belmead Mall, 18228-89 Ave., 487-5101. SAT 23 (9:30 pm): the Rocket Rhythm 'n' Blues Band.

## classical

**THE ALBERTA BAROQUE ENSEMBLE** Robertson-Wesley United Church, 10209-123 St., 467-6531. SUN 31 (3 pm): Suites and Concertos For Strings.

**BANFF CENTRE FOR THE ARTS** Rolston Recital Hall, 1-800-413-8368. FRI 22 (7:30 pm): Introductory Concert Winter Concert Series. WED 27 (12 pm): artists in Music & Sound's Winter Series. FRI 29 (7:30 pm): Violinist Lorand Fenyes.

**CANDLELITE CAFE** 37, 2021 Millbourne Rd., West, (3 blocks S. of 51 Ave. on 86 St., 448-0812. \*Every FRI & SAT (7-10 pm): Folk/light classical music.

**CONVOCATION HALL** U of A, 492-0601. \*ADVANCE TIX ONLY. FRI 29 (8 pm): Brilliance and Passion! Martin Rieseley, Tanya Prochazka and Stephanie Lemelin perform.

**EDMONTON OPERA** Jubilee Auditorium, 428-1414. SAT 30 (8 pm), TUE 2 & THU 4 (7:30 pm): La bohème, by Giacomo Puccini, featuring Edmonton's own Children's Choir.

**EDMONTON SYMPHONY ORCHESTRA** Winspear Centre, 428-1414. FRI 22-SAT 23 (8 pm): Piotr Paleczny, piano, Magnificent Master Series.

**MCDUGALL UNITED CHURCH** 10025-101 St., 461-4964. \*Music Wednesdays at Noon, 20th Season produced by McDougall Concert Association. WED 27: Marian Green and Janet Scott-Hoyt (flute and piano).

**ST. JOSEPH'S BASILICA** 10044-113 St., 420-1757. SUN 31 (3 pm): Sundays at 3 Pipe Organ Series: Massimo Nosetti.

**ROBERTSON-WESLEY UNITED CHURCH** 10209-123 St., 492-2384. SAT 23 (8 pm): I Corinti Chamber Choir presents: Legacy of the Renaissance.

## club nights

**1001 NIGHTS** 10018-105 St., 448-1001. \*Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

**BACK ROOM VODKA BAR** 10324-82 Ave., upstairs. \*Every THU: DJ Dragon. \*Every MON: Live Music.

**BUDDYS DANCE PUB** 10116-124 St. \*Every THU: D.J. Albaro.

**CLUB 2000** 10812 Kingsway Ave., 479-4266. Top 40, dance, techno. \*Every TUE: Ladies Night. \*Every THU: Game Night.

**THE COCKTAIL CLUB** 2940 Calgary Trail South, 490-1188. \*Every SUN: Sunday Night Live! \*Every WED: Fashion Auction previews. live R & B.

**DEVILINS** 10507-82 Ave., 437-7489. \*Every WED: Martini 101.

**FARGOS** 10307-82 Ave., 433-4526. \*Every SUN at 8:30 live Yuk Yuk's comedy night.

**GALLIEO CLUB/RESTAURANT SPORTS BAR** 10108-149 St., 414-6896. Every TUE: DJ Mad Max. Every WED: Karaoke.

**GALLERY LOUNGE** Mayfield Inn, 16615-109 Ave., 484-0821. \*Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.



### TIX ON THE SQUARE - COMMUNITY ARTS INFORMATION CENTRE OFFERING ALL TICKETMASTER SERVICES, ARTS INFORMATION AND RUSH (HALF PRICE) TICKETS AS AVAILABLE

IN THE HEART OF THE NEW ARTS DISTRICT IN CHANCERY HALL, MAIN FLOOR.  
INFO: 420-1757/988-3873

## HOT LINE RUSH TIX...

\*Festival Place present Noises Off, Jan. 21-23, at Festival Place.  
\*ESO Magnificent Master Series, Piotr Paleczny, piano with guest conductor Choei Domassu. Jan. 22 & 23 at Winspear Centre. Rush TIX available for Fri., Jan. 22 performance only.

## ADVANCE TIX...

\*I Chorus Chamber Choir, Legacy of the Renaissance. Sat., Jan. 23, 8 pm, Robertson-Wesley United Church.  
\*Music at Convocation Hall Series featuring Martin Rieseley, Stephanie Lemelin and Tanya Prochazka. Fri., Jan. 29, 8 pm, Convocation Hall.  
\*Northern Light Theatre present The Funk Is Out There: XXX Auction. Sat., Jan. 30, the Arts Bards.  
\*Dance Alberta, Salute to Arnold Spohr and Bath Carse. Featuring Dance Alberta and the Pretorons: Martin Murphy, Trent Worthington and Michel Tremblay. Sat., Jan. 30, 8 pm, Winspear Centre.  
\*Sundays at 3 Pipe Organ Series featuring international organist Massimo Nosetti. Sun., Jan. 31, 3 pm, St. Joseph's basilica, 10044-113 St.

TIX On the Square also sells tickets for all TicketMaster events. Open daily except Sundays. Hours: Mon 9:30-2 p.m.; Tue-Fri 9:30 a.m.-6:00 p.m.; Sat 9:30 a.m.-2 p.m.



**GALLERY LOUNGE** Mayfield Inn, 16615-109 Ave., 484-0821. Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

**GREENHOUSE** 13103 Fort. Rd., 427-9808. Every WED: Chris Knight from Power 92. Every THU: Ladies Night.

**THE HIGHRUM** 4296-98 Ave., 440-2233. Every THU Night Battle of the Bands. FRI 22-SAT 23: Mustard Smile. FRI 29-SAT 30: Non-Fiction. SUN 31: Battle of the Bands - Playoffs.

**IRON HORSE EATERY & WATERING HOLE** 8101-103 St., 438-1907. Every SUN: Live music, full menu until close. SUN 24: Jazzberry Ram.

**JESS LEE'S ON JASPER** Mayfair, 10815 Jasper Ave., 414-6211. Every FRI-SAT: Singles Night.

**KINGS KNIGHT PUB** 9221-34 Ave., 433-2599. Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands.

**LUSH** 10030A-102 St., 424-2851. Every TUE: new indie & alt rock with DJ Pepper. Every WED: Bronx night-Retrobution with DJ Code Red & Slimboy Dave (alternating weekly). Every THU: Starting Feb. 4: deSire: downtempo with DJ Spilltime & DJ Slacks...urban environment. Every FRI: TGIF: new riffs and beats with DJ Jason. In the Velvet Underground: Big Up, jungle with DJ Celcius. Every SAT: Groovy Train, alt rock and dance with DJ Pepper. In the Velvet Underground, Rockstar: weekly guest DJ: spinning house/techno/breaks/downtempo/jungle.

**THE MARO** 10018-105 St., 415-5084. Every THU: Gothic Industrial. Every FRI: Club Classics. Every SAT: Elevate. Every SUN: Pyjama party.

**ORLANDO'S LOUNGE** 15163-121 St., 457-1195. Daily happy hour/food specials from 12-7 pm (4-7 pm Sun.) Every WED & SUN: Karaoke nights. Don't miss the unbeatable specials on THU nights including FREE pool!

**REBAR** 10551-82 Ave., 433-3600. Every SUN: DJ Big DaDa, alternative. Every MON: (downstairs): DJ Chuck Rock, requests. Every TUE: (downstairs): DJ Chuck Rock: swing, punk rock, ska. Every WED: (downstairs): DJ Big DaDa, alternative. Every THU: (downstairs): Hardtimes: (upstairs): Goodtimes. Every FRI: (downstairs): Open Table Friday: (upstairs): DJ Mikee. Every SAT: (downstairs): DJ Mikee, techno/house/alt/rock. (upstairs): DJ Davey James, the After Party. Every SUN: (downstairs): DJ Big DaDa, Alt.

**RED'S WEM** 481-6420. Every SAT (10 pm): Red's Rebels. Every FRI: Dance Party, hosts Kenny-K. Every SUN: Hipno Sundays. Every TUE: Toonle Tuesday. Every WED: Bowling. FRI 22: Club Card Party. TUE 26: Zoo-2 U2 tribute band. FRI 29: Mat-

thew Good Band.

**THE ROOST** Private Member's Club, 10345-104 St., 426-3150. Every MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ Latin Lover. Every THU: DJ Dark Daddy. Every FRI: Down-DJ Weslo Love. Every FRI: Up-DJ Alvaro. Every SAT: Down-DJ James. Every SAT: Up-DJ Code Red. Every SUN: DJ Who the @#!? is Alice.

**SPORTSMAN'S CLUB** 5706-75 St., 433-8333. Every Night: Dancin' with DJ G

**TIMER'S NIGHTCLUB** 12345-118 Ave., 454-5396. Every SUN, open stage \*4-9 pm). Club dance following, Jason and the Guru, DJ Bobby Bree. Every FRI & SAT: DJ Bobby Bree.

**URBAN LOUNGE** 8111-105 St., 439-3388. Every WED Jam & Open Stage, all styles & musicians welcome. Every THU: Thursday Night Fever. Every FRI: Serious live music. Every SAT: Live Music. (9 pm)

**THE VAULT** 10089 Jasper Ave., 423-LOCK. Every THU: Swing night plus swing lessons. FRI open at 4 pm.

**country**

**DRAKE HOTEL** 3945-118 Ave., 479-3929. Every FRI-SAT: Second Chance Band. Every SUN aft: Second Chance Band.

**J & R BAR & GRILL** 4003-106 St., 436-4395. FRI 22: Charlie.

**JESS LEE'S ON JASPER** Mayfair, 10815 Jasper Ave., 414-6211. Every MON-SAT: Live Blues/Country During Happy Hour. Every SUN aft: Blues/Country Jam Session.

**NASHVILLE'S ELECTRIC ROADHOUSE** Phase II WEM, 483-3289. Every THU: Ladies Nights.

**ONE EYED JACKS PUB & GRUB** 13042-50 St. Every FRI-SAT live music.

**PONCHO'S PUB** 9006-132 Ave., 473-7131. Every FRI live music/DJ dance. Every SAT Karaoke/DJ with Brenda.

**WILD WEST** 12912-50 St., 476-3388. Every WED & THU (7:30-9:30 pm): free dancing lessons. Every SAT aft (4:30-7 pm): Jam. THU 21-SAT 23: Lisa Hewitt. WED 27-SAT 29: Rockin Rodeo.

**jazz**

**BACKROOM VODKA BAR** 10324 Whyte Ave., 436-4418. Every MON: The Valium Lovers. Every TUE: Wide Awake and Dreaming. Every THU: DJ Dragon.

**BLACK DOG** 10425-82 Ave., 439-1082. Every SUN: Root Down Live Acid Jazz.

**CHAPTERS** St. Albert. FRI 29 (7:30-9:30 pm): the Dawn Chubai Trio.

**DEVILIN'S** 10507-82 Ave., 437-7489. Every MON: Kiss & Tell-Live Jazz Trio. Every TUE: Fina Estampa. Every THU: acid jazz. Every SUN (8-11 pm): Melba Apartment Quartet.

**INSOMNIA PUB** 5552 Calgary Tr. S., 414-1743. Every FRI: jazz & blues: Wide Awake & Dreaming (9pm-1am). Every SAT: jazz & alternative: The Method (9pm-1am)

**LA RONDE** Crowne Plaza, 10111 Bellamy Hill, 428-6611. Top 40, dine & dance. Every THU (7:30-11 pm): John Fisher (vocal, flute, piano). Every FRI (8-11:30 pm) John Fisher (keys, vocal) & Christine BECO (vocals).

**THE LONDON BRIDGE PUB & EATERY** 7704-104 St., Calgary Trail South, 431-1748. FRI 22-SAT 23: A.J. FRI 29-SAT 30: A.J.

**PRADERA RESTAURANT** Westin Hotel. Jazz Brunch every SUN (10 am-2 pm) SUN 24: Bill Jamieson Duo. SUN 31 DeGroot Duo

**ROSE & CROWN** Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. Every WED-SAT: Lyle Hobbs

**ZENARI'S ON 1ST** 10117-101 St., 425-6151. FRI 22: Chris Andrew. FRI 29 John D. Neelin.

**piano bars**

**LION'S HEAD PUB** Coast Terrace Inn 4440 Calgary Trail South, 437-6010. THU 21-SAT 30: Tony Dizon.

**ROSE & CROWN** Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. Every week (9-11): Tony Poirier. Every THU-SAT: Lyle Hobbs Entertainer Extrordinaire.

**SHERLOCK HOLMES WEM** Bourbon St., 444-1752. THU 21-SAT 23: Tim Becker SUN 24: Newfie Night with Spirit of the Atlantic. TUE 26-SAT 30: Sam August

**SHERLOCK HOLMES DOWNTOWN** Rice Howard Way, 426-7784. THU 21-SAT 23: Dave Hiebert. TUE 26-SAT 30: Tim Becker.

**SHERLOCK HOLMES** Capilano Mall, 1136, 5004-98 Ave., 463-7788. SAT 23: Steve Ashley. SAT 30: Barry Pate.

**SHERLOCK HOLMES ON WHYTE** 10341-82 Ave., 433-5676. Every THU: Celtic nights. THU 21: Celtic Night. FRI 22-SAT 23: Yves Lacroix. TUE 26-WED 27: Yves Lacroix. THU 28: Celtic Night. FRI 29-SAT 30: Duff Robison.

**DEVINES RESTAURANT & LOUNGE** 9712-111 St., 482-6402. Every SAT night (8:30-

12): Live acoustic lift jazz, Mark Baily

**pop & rock**

**BIG DADDY'S** 4635 Calgary Trail N., 436-2700. Every FRI & SAT: Jazz. FRI 22-SAT 23: Helen Magorowski.

**BILLY BUDD'S** 9839-63 Ave., 438-1148. Every TUE: karaoke. Every MON, WED SAT: live entertainment.

**BOILERS PUB** 10220-103 St., 425-4767, 440-6062. Every SUN: Sunday Show case. FRI 22-SAT 23: Crush. SUN 24: MacNab & Mac Donald. FRI 29: Hyrd Help. SAT 30: Hidden Agenda with Gord Steinke

**DANNY HOCKSAW'S PUB AND GRUB** 1503 Lakewood Road West, 28 Ave 89 St., 469-4433. FRI 29-SAT 30: Secret Lovers

**DRAGON HEAD** Lynberg Shopping Centre, 7502 28 St., 469-4433. FRI SAT CLASSIC Rock Dance Party.

**ELEPHANT & CASTLE** Whyte Ave., Every TUES. Open stage hosted by Jose Steinke

**GASOLINE ALLEY** 10993-124 St., 482-6382. Every TUE: Retro Night-DJ Lefty Every THU: Wet T-Shirt Contest. Every SUN: The Big Cheese

**GOODFELLOWS PUB** 3046-106 St., Ermskin Shopping Mall, 431-1111 SAT 23: Nobodys Fault

**GRANT MAEWAN MULTIPURPOSE ROOM** 10070-104 Ave.

**KING'S HORSE PUB** 4211-106 St., 462-4627. Every MON: bar/restaurant industry appreciation night

**KEEGAN'S PUB** 3458-99 St., 435-4065. Every MON Karaoke.

**MARIO'S** 4990-92 Ave., 466-8652. Every THU-SAT: Rare Occasion

**ROAD HOUSE** 540 Stony Plain Rd., 483-1100 THU 21-SAT 23: Powerhouse. THU 28-SAT 30: Aunt Edna's Spoon Collection.

**THUNDERDOME** 9920 Argyle Rd., 433-DOME. Every THU: Ladies Night. Every TUES: Bogie Nites: The Best of 60s, 70s & 80s Retro

**DE VINES RESTAURANT & LOUNGE** 9712-111 St., 482-6402. Every THU & FRI night (8:30-12): Live acoustic, 40-s to 70-s pop. Damian Gregory

**WILD HORSE SALOON** 16625 Stony Plain Rd., 484-7751. Every SUN & MON: karaoke. THU-SAT: live entertainment

**WINDSOR BAR & GRILL** 11712-82 Ave., 433-7800. Every TUES: Canadian Music Night. Every SAT: live music

**THURSDAY 21**

In the Lounge from Victoria BC

**A PARTICULAR WAY**

(Grateful Dead / Phish-style)

**FRIDAY 22**

In the Lounge

**DJ BOOGEDY B.**

In the Suburban

**RESIDENT DJ's Nicky Miago Czirolek**

with the Ladies

**TRIPS WITH**

**SATURDAY 23**

In the Lounge

**DJ BOOGEDY B.**

In the Suburban

**DROOL • LURE & INNATE**

**MONDAY 25**

**CLOSED due to alligators!**

**TUESDAY 26**

**CHEAP DRINKS NIGHT**

**WEDNESDAY 27**

**SWING NIGHT**

Lessons at 9 pm sharp w/ DJ Chuck Rock

**THURSDAY 28**

**SHAG**

**FRIDAY 29**

Lounge & Suburban

**FREEDOM FRIDAY**

**RESIDENT DJ's Nicky Miago Czirolek**

**divine FASHION SHOW**

**SATURDAY 30**

**LAS VEGAS**

**CRYPT KEEPERS**

with guest **JACK TRIPPER**

FEATURING MEMBERS OF SALAH MALLUCHIAN'S BAND

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**astral logic**

By ALBERTO D. VILDIGOYA

For the week of Jan. 21 - Jan. 27

**This week's theme: The Muppet Show tonight**

**AQUARIUS** (Jan. 20-Feb. 18) Hi-ho, Kermit the Frog. It's all fine and dandy to go through life so footloose and fancy free, my amphibian friend, but don't you think it's time to settle down? There's a fine, albeit porcine, female who's taken a shine to you. Stop playing hard to get.

**PISCES** (Feb. 19-Mar. 20) Hey, Scooter—relax, already. Fifteen seconds to showtime, my ass—if it weren't for your uncle, you wouldn't even have this job. You've got to set your sights higher, my friend—a gofer isn't so critical in a show with actual gophers.

**ARIES** (Mar. 21-Apr. 19) Staller—or is that Waldorf, as if it matters?—you're such a brat. It's so easy to go through life on your balcony, criticizing everything happening below—well, I'd like to see you get on stage. Those who can, do; those who can't, criticize.

**TAURUS** (Apr. 20-May 20) Beaker, I'm sorry, but I've got no sympathy. There are enough actual victims in the world who can't do anything to help themselves. Why don't you just connect those 10,000 volts to Dr. Bunsen Honeydew's melon (so to speak) and see how he likes it? Meep, meep, meep indeed.

**GEMINI** (May 21-June 21) Animal, there's something we can all learn from you. Fine, there are noble aspirations in life, but there's something to be said for "Louder!", "Food now!" and (especially) "Want Woman!" Don't ever change—except maybe your breath.

**CANCER** (June 22-Jul. 22) Miss Piggy, you're gorgeous, you're glamorous—but

you're conceited. Why don't you start thinking of "to" and "you" as well as "me"? And—pardon me while I hide in this locked room—you could stand to lose a few pounds.

**LEO** (Jul. 23-Aug. 22) Gonzo, you may think that going through life jumping out of airplanes without a parachute is (and I quote) "so cool," but your luck's got to run out one of these days. A little caution, my friend—say, what species are you, anyway?—that's all I recommend

**VIRGO** (Aug. 23-Sept. 22) Fozzie Bear, I don't care why the chicken crossed the road, unless it's to bite you in the ass and stop you from saying "Wocka, wocka." The world may love a clown, but you're a bear. Deal with it

**LIBRA** (Sept. 23-Oct. 23) Oh Lord, it may be hard to be humble, Link Hogthrob, but give it a try: why don'tcha? You may be the good-looking (if you say so) captain of the Swinetrek, but you go into a sheer panic whenever the slightest setback occurs. There's more to be praised in a person than pchlntrude, my porcine pal

**SCORPIO** (Oct. 24-Nov. 21) Hei, Swedish Chef, putside down yer pets 'n' pins a sec (and especially yer cleaver), 'cuz I got something to tell you. It's all well and good to fine-tune yummeyummers night and day, but there's more to life than cooking food, yooobetcha. Like English lessons

**SAGITTARIUS** (Nov. 22-Dec. 21) Hey, Rizzo the Rat, you pest, you vermin—and I mean that as a compliment. When opportunity strikes, you're there licking it off the floor. Don't ever change.

**CAPRICORN** (Dec. 22-Jan. 19) Sam the Eagle, we here in Canada don't quite understand your brand of patriotism. Just get that flagpole out of your butt, will ya? It's...un-American.

**Bulletin Board**

It's not often you get to hear from someone known as "His Eminence." Well, you'll get your chance as the Gaden Samten Ling Tibetan Buddhist Meditation Society welcomes the Ninth Khalka Jetsun Dampa—did everybody catch all that? Jampal Namdol Choyke Gyaltsen was born in Lhasa, Tibet and was recognized at the tender age of four as the reincarnation of the Eighth Khalka Jetsun Dampa, the spiritual head of the Gelugpa lineage of Tibetan Buddhism in Mongolia. (Talk about pressure.) His Eminence will visit Edmonton to discuss the cultivation of a positive attitude and how meditation heals the body. The event is being held at the Truc Lam Monastery (114 Ave and 97 St) on January 22—it's \$5 at the door (quite a deal for a new 'tude). It gets underway at 7 p.m. and you can call 418-8340 for more info.

Beginning on Monday, January 25 is a free 12-week session that provides peer support for children ages 4-17 who have been affected by death, divorce, separation or abandonment. The Rainbow Children's Program helps kids deal with feelings, regain self-esteem and gain acceptance as they heal. The meetings take place every Monday until April 12 from 7 to 8 p.m. at the Bethesda Christian Fellowship. For more information or to register, call

475-1486 on weekdays

Attention all ye crazed Scots of the land—prepare for a great day of "celebratn" as Rutherford House pays tribute to that brilliant laddie Robbie Burns, Scotland's most famed poet. The event takes place January 24 and besides all the Highland dancers, bagpipes and poetry, there will be a wee samplin' of traditional Scottish fare like oatcakes and haggis. And speak'n' of tradition, kilts are optional, though any lads sportin' one best beware of the cold (and oftentimes damage'n) weather. Join us at the Arbour Restaurant for a special Scottish tea. Rutherford House is located at 11153 Saskatchewan Drive on the U of A campus—call 427-3995 for more info (the hearing impaired can call 427-9999). Raise a dram to Robbie Burns, ya sheepshaggin' bastards.

Door prizes, autograph sessions, celebrity refs and piles of fun—what more do you want? All of the above is what you'll get on Saturday, January 23 if you attend the fourth annual All Star Hockey Fun-raiser, starring alumni from the Oilers and Eskimos. Presented by the Alberta Committee of Citizens with Disabilities, the game goes down at 7 p.m. at Clare Drake Arena. Tickets are only \$7.50 and info can be had by calling 488-9088.

To get your event listed on our Bulletin Board, fax Vue Weekly at 426-2889 with the info. Send it addressed to "Bulletin Board"



## art galleries

shows openings events happenings

**CAFE LA GARE** 8104-103 St., 433-5138. **THE LOADED HEART:** A showing of recent works by Francis A. Willey and Leanne Gallagher. Jan. 22-Mar. 4. Opening night: FRI, Jan. 22, 8 pm.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. **THE POOLE FOUNDATION GIFT: Permanent Collection Exhibition.** • **BRUSH WITH...** North American traditions of large abstract paintings which assert the character of the brush stroke being the integral part of the painting. Until Aug. 31. • **IN/OUT/HERE:** The Alberta Biennial of Contemporary Art 1998: A celebration of contemporary art from across the province. Twenty-six Alberta artists explore the theme of the frontier and its cultural legacy in western Canada as well as its effects on contemporary thought and culture. Photography, painting, video, printmaking, installations, textiles, sculpture and other media are featured. Co-curated by Catherine Crowston and Cathy Mastin. Jan. 30-Apr. 5. Opening reception: FRI, Jan. 29, 8 pm. Artists' open house: SAT, Jan. 30, 1-4 pm. • **KITCHEN 2:** Vera Gartley: The Gap. • **SNOW SCULPTURE:** By Agnieszka Matejko and Larry Andreoff, a 24 foot by 8 foot maze that visitors can walk through until the end of Feb. (weather pending). • Contemporary Art Issues Reading Group alternate THU, 7 pm.

**FAB GALLERY** U of A, 1-1 Fine Arts Bldg., 112 St., 89 Ave., 492-2081. Works by Artur Augustynowicz, the final visual presentation for the degree of Masters of Fine Arts in Painting. Jan. 26-Feb. 7. Opening reception: THU, Jan. 28, 7-10 pm.

**THE LEGACY CENTRE** 3rd level, Edmonton Centre, 461-6221. **COLLECTION OF TREASURES—ALBERTA'S BEST ART SHOW:** Over 20 artists: Paul Brard, Al Buckell, Karl Hama Chang, Claude Garneau, Elizabeth Hibbs, Jerry Heine, Marilyn Huddell, Audrey Pfannmuller, Nick Pries, Mark Anthony Sekirer et al. Hosted by Mentor Communications Inc., portion of proceeds to the Youth Emergency Shelter Society. Until Jan. 29, 10-6 pm. Reception, THU, Jan. 21, 4-9 pm.

**VANDERLEELIE** 10344-134 St., 452-0286. Group show featuring contemporary paintings by Scott Pepler, landscapes by Brent McIntosh and Greg Edmondson, monotypes by David Ladmore and stone torsos by Evelyn Brader-Frank. Jan. 22-Feb. 4.

## art galleries

**ALBERTA CRAFT COUNCIL GALLERY** 10106-124 St., 488-6411. 488-5000. **WEAVING BETWEEN THE LINES:** A travelling tapestry exhibition presented by the British Columbia Society of Tapestry Artists (BC STAs). Until Feb. 27.

**ART BEAT GALLERY & FRAME** Pelland Place, 8 Mission Ave., St. Albert, 459-3679. www.artbeat.ab.ca. Steel sculpture by Eduno M. Sousa; alabaster, soapstone carvings by Albert Adams. Miniature pieces by Gary Adams. Nick Pries, Jennie Findlay, Carol Hama Chang, Pat Wagensveld and Sophia Podryhula Shaw.

**ASH STREET GALLERY** 913 Ash St., Old RCMP Bldg (Museum), Sherwood Park, 467-7356. **UNCHAINED MELODY:** Works by Josie Pidborochynki. THU, Jan.

**BUGERA KMET** 12310 Jasper Ave., NEW DIMENSIONS: Prairie landscape paintings by Terry Fenton. New sculpture by Douglas Benham.

**ELECTRUM DESIGN STUDIO & GALLERY** 12419 Stony Plain Road, 482-1402. **1998 RETROSPECTIVE GROUP SHOW:** Wayne Mackenzie, Janet Stein, John Blair (jewellery), Elizabeth Beauchamp & Lynn Malin (monoprints & tables), Sidney Kelsie (naïve art), Tim & Cheryl Jensen (fused glass), John Morel, Henry Schlosser, Doug Haslam (wood), Susan Searight (soft sculpture Christmas figures), Jackie Fiala (stone carvings). Until Jan. 30.

**THE FRINGE GALLERY** BSMT., 10516 Whyte Ave., 432-0240. **TRAVELS WITH GRIEF & THE EXPERT WITNESS:** Mixed media figurative works by Linda Carreiro & Richard Smolinski. Until Jan. 30.

**GALLERY DE JONGE** 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

**GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE** 34 Ave., 66 St., 930-5611. ext. 6475. 0 level Corridor: **SHARING VIEWS/POINTS:** Paintings by Madeline Delaney, E. Jean Richards, Moira English, Barbara Hodgson, Ethel E. Grant, Larry Jude, Sunita Kumar, Wilf Walker. Until Feb. 9.

**HARCOURT HOUSE GALLERY** 3rd floor, 10215-112 St., 426-4180. **RECENT WORKS:** Fiona Connell, layering materials abstracted works. Until Feb. 6. • **THE FRONT ROOM:** **INNATELY HUMAN:** Andrea Stewart & Sam Weber, images of and illusions to the body. Until Feb. 6.

**KAMENAGA GALLERY OF FRAMES** 5718-104 St., 944-9497. **kamenagagallery.com:** Originals & prints by Willie Wong, Gerry Thomas (Oli-

photographs and giclee prints), Roybal, Daniel Campbell, Wei T. Wong, Helena Ball, Kee Wong and Jak Martel.

**LATITUDE 53** 10137-104 St., 423-5353. **EMERGING CURATORS SERIES: SPONTANEOUS COMPULSION:** Curated by Cindy Baker, a mail art exhibition. Until Jan. 23.

**MISERICORDIA HEALTH CENTRE** 16940-87 Ave., 484-8811. ext. 6475. **Dayward Corridor: THE PORTRAIT PROJECT:** Paintings by Rhonda Harper Egg. Until Feb. 8. **Northwest Corner: IMAGES & IMAGINATION:** Works by Jasper Place High students with encouragement from art teachers Helen Buchkowsky and Helen Rogers. Until Feb. 3.

**PLANET INC CYBER CAFE** 201, 10442-82 Ave., 433-9730. http://www.compusermarts.ab.ca/bozera. Art Exhibition, works by Michael V. Tkaczky.

**PROFILES GALLERY** 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. **COLOUR EXPRESSIONS:** Paintings by Angela Grootealer. Until Jan. 30.

**ROWLES AND COMPANY LTD.** Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. Works in oil by Rob Von Eschen, Audrey Pfannmuller and George Schwindt, works in acrylic by Dale Auey, Steve Mitts, David Seghers, Elaine Tweedy, John Freeman, Watercolours by Sigrid Behrens, Eva Bartel, Glenda Beaver, Barb Brooks, Artworks in glass, soapstone & antler. Oxford Tower, 10235-101 St. Oils by Rob Von Eschen. Westin Hotel, The Pradera, 10135-100 St. Pastel Paintings by Audrey Pfannmuller. The Hotel McDonald, The Harvest Room: Acrylics by Steve Mitts.

**SCOTT GALLERY** 10411-124 St., 488-3619. Featuring new works by gallery artists: Gwen Frank and Francine Gravel. Also recent works by Barbara Akins, Robert Sinclair, Neil Patterson and Nancy Day. Jan. 22-Feb. 3.

**SNAP PRINT GALLERY** 10137-104, back of Latitude 53, 423-1492. **TERRA NOVA:** Recent Etchings and mixed media prints by Tadeusz Warsynski. Until Jan. 23.

**SPECIAL-T-GALLERY** 284 Saddleback Rd., 437-1192. Currently exhibiting works by Murray Allen, Jean E. Tait, Voytek Stefan Melnychenko and Linda Wadley.

**THE STUDIO GALLERY** 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5900. A co-operative work place shared by eight St. Albert artists. Display of current works by 9 St. Albert artists: Pat Wagensveld, Helen Smith, Louise Crawford, Alandra Allanbright, Dorothy Forbes, Carol Yake, Mona Anderson-Apops, Susanne Loutas.

**WALTER PHILLIPS GALLERY** Jeanne and Peter Loughheed Building, Banff Centre Box Office, 1-800-413-8366. **PHOTO-AT-RISK:** Installation featuring Ken Lum's series of Photo-mirrors. Curated by Jon Tupper. Until Feb. 14.

**WEST END** 12308 Jasper Ave., 488-4892. New works by Quebec artists, Claude A. Simard, Robert Savignac and St. Gilles. Continuing glass exhibition of Canadian Glass Artists. Until Jan. 30.

**ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING** 9860-90 Ave., 433-0388. Group show by gallery artists. New work by Raymond Theriault, Derek Watts and Andrew Raszewski. Also showing miniature oils and water colours by Rick Rogers, Sophia Podryhula-Shaw and Bill McKibbin.

**ART GALLERY & PORTFOLIOS ON-LINE** KRISTEN ZUK http://plaza.v-wave.com/gillian/art/kristen.htm Featuring sculptures by artist Kristen Zuk.

**SURREAL & FANTASY OIL PAINTINGS ON-LINE COSMIC HORIZONS** http://www.geocities.com/SoHo/Gallery/6298.

## craft shows

**THE ARTISTS MARKETPLACE** Westmount Shopping Centre, 111 Ave., Groat Rd., 908-0320. Local artists on site daily. How featuring: How featuring: Handmade Violins by Joe Opalinsky.

**UCWLC ARTS AND CRAFTS MUSEUM** 10825-97 St., St. Joseph's Cathedral. Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

## dance

**ALBERTA ORCHESTRAS MODERN DANCE** Myer Horowitz Theatre, Student Union Building, U of A campus, 492-3615, 492-0770. FRI 29-SAT 30 (8 pm). Dance Motif 99: works by established and emerging choreographers.

**DANCE ALBERTA SCHOOL AND PERFORMING COMPANY** Winspear Centre, 428-1414, 420-1757. SAT 30 (8 pm): Dance Alberta Salute Arnold Spohr and Ruth Casse.

**JUBILEE AUDITORIUM** Kaasa Theatre, Lower level, 451-8000. Michael Flatley's Lord of the Dance. Until SAT, Jan. 23.

## displays/museums

**ALBERTA AVIATION MUSEUM** 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

**ALBERTA RAILWAY MUSEUM** 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

**ALLEY KAT BREWING COMPANY** 9920-60 Ave., 436-8922. Visit Edmonton's smallest micro brewery, see how Alley Kats' award winning craft beers are brewed. Taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

**CANADA'S AVIATION HALL OF FAME** Reynolds Alberta Museum, Hwy 13, 361-3551. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

**DEVONIAN BOTANIC GARDEN** 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

**EDMONTON NUMISMATIC SOCIETY** Delta Edmonton South Hotel (formerly Convention Inn), 4404 Calgary Trail, 433-7288.

**EDMONTON SPACE & SCIENCE CENTRE** 451-3244. IMAX Theatre, Margaret Zeidler Star Theatre: Exhibit Galleries, live science demonstrations.

**JOHN WALTER MUSEUM** Kinsmen Park, 1901 House, Waterdale Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the lumber industry at the turn of the century.

**LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE** N. Legislature Grounds, pdwy, 427-7362. Visit Alberta's premiere architectural attraction.

**THE LOYAL EDMONTON REGIMENT MUSEUM FOUNDATION** Prince of Wales Armouries, 10440-108 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open TUE-FRI.

**MCKAY AVENUE SCHOOL** 10425-99 Ave., 422-1970. Archives and Museum located along the river valley on the Heritage Park. Stroll in the Victorian-era Park.

**MUSEUM HERITAGE MUSEUM** St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. **LOVE STORIES EXHIBIT:** Marriage is a rite of passage in which most of us will participate at least once in our life. A little rooted in tradition that has changed over the centuries. The Museum Heritage Museum has gone out into the community and asked people to share with us, their memories of this important event. Until Mar. 14.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9131. • **Every SAT & SUN:** Science Circle. For young families. Weekends, 1-4 PM. • **Every SAT:** Aboriginal videos. • **Every SUN:** Gallery Spotlight: an in-depth look at some of the features of your favourite galleries. • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. • **Every SAT (Open):** Aboriginal video. • **Every 1st SUN of each month (1-4 pm):** Aboriginal Performers. • **Every 3rd SUN of each month (1-4 pm):** Aboriginal artisans. • **BUG ROOM: NEW ARRIVALS:** Permanent live invertebrate display, new arrivals from Malaysia. • **EGGS:** A VIRTUAL EXHIBIT: A quest to the bird eggs of Alberta and around the world. Images, text, quizzes and egg humour tell you everything you ever could want to know about birds and eggs. Created by 11 young Canadians working in museums. www.pma.edmonton.ab.ca. • **BEARS IN TOWN:** A festive stroll through a town full of toys. Until Apr. 5. • **MOSSES TO MICROBES: BIODIVERSITY BY SEM:** Exhibition of SEM photos. Until Apr. 25.

**REYNOLDS ALBERTA MUSEUM** Wetaskiwin, Highway 13, 1-800-661-4726. Betskykins, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., 427-3995, 422-2697. Soused kitchen interpreters recreate daily household activities.

**SHAW CONVENTION CENTRE** Pedway Level, 9797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honour: Who's who in the Canadian country music scene.

**THE TELEPHONE HISTORICAL CENTRE** 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

**THE UKRAINIAN CULTURAL HERITAGE VILLAGE** 25th. E. of Edmonton on Hwy 16, 662-3640. Open until Thanksgiving Day.

**VALLEY ZOO** 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

**CITY MEDIA CLUB** CKER Building, 6005 Calgary Trail North, 433-5183. WED 27 (6:30 pm): Brown Bag Cinema. Rebels: looking at "the beats", presented by the Television and Film Institute for Screenwriters.

**GARNEAU** 8712-109 St., 433-2212. THU 21: World's Best Commercials 1998.

**JASPER PLACE LIBRARY** 9010-156 Street, 496-1810. • **Every FRI (2 pm):** Films for the Retired and the Semi-retired. Jan. 21, 28.

**METRO CINEMA** Zeidler HALL, Citadel Theatre, 9828-101A Ave., 425-9212. FRI 22-SAT 23 (8 pm): 3 Minutes: A Cineworks Omnibus Compendium.

**PRINCESS** 10337 Whyte Ave., 462-1871. THU 21: Life Is Beautiful.

## lectures/meetings

**ALBERTA ASSOCIATIONS FOR BRIGHT CHILDREN** Alberta Legislature, #454-8846. SAT 30 (9:45-1:30): for elementary and junior high children and their parents. Register.

**BOYS & GIRLS CLUBS** Six Locations, 483-5599. weekly: Parent Talk-Talking to Your Children

**CHAPTERS** West Side, 9952-170 St., 487-6500. SAT 23: (4:00 pm): David Ferren, Patricia Travel Adventures, Bhutan, Tibet and Nepal. (7:30 pm): Sharon McKenna, Channelling and Mediums. SUN 24 (2 pm): Lois Hole, Plan for Spring & Winter Gardening. TUE 26 (7:30 pm): Chrystal Fedun, Stress Relief.

**THE COMMUNITY TALKING AND HEALING CIRCLE** 475-1826, 951-2324. Every FRI, 7 pm., everyone interested in learning Shamanic Journeying are welcome.

**GADEN SAMTEN LING—TIBETAN BUDDHIST MEDITATION SOCIETY** Truc Lam Monastery, 114 Ave., 97 St., 418-8340. FRI 22 (7:30 pm): His Eminence the Ninth Khalkha Jetsun Dharma, Jampal Namdol Chokye Gyaltsen, talk: Meditation and Health, the cultivation of a positive attitude and meditations that bring healing to the body.

**GAY MEN & RELATIONSHIPS** 910-3050. Every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

**GRANT MACEWAN COMMUNITY COLLEGE** City Centre Campus, 10700-104 Ave., 497-5188. SAT 30 (9 am): Balancing Body, Mind & Spirit.

**GRANT MACEWAN COMMUNITY COLLEGE** Jasper Place Campus, 10045-156 St., 497-4303, 497-5000. • **Big Band Recruiting Members.** • **Children's dance classes.** • **Shall We Dance?** • **Educational Travel Tours:** New York City & London, England.

**IMAGES ALBERTA CAMERA CLUB** John Janzen Nature Centre, 469-9776. Interested in Photography? Meeting every 2nd and 4th THU each month, 8-10 pm.

**LONDONDERRY LIBRARY** Londonderry Hall, 433-7554. SAT 21 (1-2 pm): Feng Shui Making a Space Your Own. • **Pre-register.**

**MAHATMA GANDHI CANADIAN FOUNDATION FOR WORLD PEACE** Kiwa Centre, 2nd fl., Education South, U of A., 492-5504. SAT 30 (7:30 pm): A remembrance service on the 51st anniversary of Mahatma Gandhi's death (prayers of peace, music & dance). Speaker: Hon. Jim Edwards.

**MILL WOODS LIBRARY** Mills Woods Town Centre, 2331-66 St., 496-1818. THU 21 (7:15-8:30 pm): We Want to Help Your Family Have a Better Financial Future. SUN 31 (1:30 pm): Feng Shui: An Introduction. • **Pre-register.**

**OPEN HOUSE** Delta Edmonton South, Empire Room, 4404 Calgary Trail, Whittemore Dr., 496-6110. THU 21 (7-10 pm): Highway 2 - Corridor Design Guidelines.

**PENNY MCKEE LIBRARY (ABBOTSFIELD)** Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. TUE 26 (7-8 pm): Cozy Comfort Foods by Blue Flame Kitchen's Barbara Barnes. SAT 23 (2 pm): Criminal Law and Individual Rights. • **Pre-register.**

**PUBLIC MEETING** Dunluxe School, Music Room, 1735-162 Ave., 496-6215. MORTOWN: A festive stroll through a town full of toys. Until Apr. 5. • **MOSSES TO MICROBES: BIODIVERSITY BY SEM:** Exhibition of SEM photos. Until Apr. 25.

**SCHIZOPHRENIA SOCIETY OF ALBERTA** General Hospital, Room 3803, 11111 Jasper Ave., 452-4661. TUE 26 (7-9 pm): General Meeting. Speaker: Sharon Springer, Executive Director. Topic: The activities of the Provincial Office and info about a recent course Sharon took about addiction problems.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. WED 27 (7:30 pm): Elderhostel - a Cool Place to Learn.

**U OF A** Rm 4-29, Humanities Centre, 426-0698, 482-3026. WED 27 (3-4:30 pm): Panel Two of the Speakers' Series: Breaking New Ground in Alberta's Communities: A Public Forum on the Theory and Practice of Activism, and Collective Action and Women's Organizations in Alberta. Speakers: Jayanti Negi (Indo-Canadian Women's Association); Ione Chablon (WIN House women's shelter); Jacqueline Dumas (Orlando Books); Tracy-Lynne MacLellan (student activist and feminist-U of A).

**VISUAL LINKS** 200, 5041 Calgary Trail N., 413-3197. Meetings Every WED's, 7:30-8:30 PM. How to make money on the Internet.

**WEST END TOASTMASTERS MEETING** 10451-170 St., Rm 112, info, Jerry @ 472-4911. Every TUES: Personal growth and development in communication and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly

environment, two hour weekly meetings.

**WINSPEAR CENTRE** 429-1992, ext. 238. Tours of the concert hall. Learn about the architecture, acoustics and backstage facilities.

## literary

**AUDREY'S BOOKS** 10702 Jasper Ave., 423-3487. THU 3 (7:30 pm): Buzz Hargrove, author of Labour of Love, The Fight to Create a More Humane Canada.

**CANADIAN AUTHORS ASSOCIATION** Alberta Branch, 10th Fl. Lounge, Education Bldg., U of A campus, 87 Ave., 112 St. 459-8322. FRI 29 (7 pm): Writers circle. (8 pm): Irene Morley, travel writing.

**CHAPTERS** West Side, 9952-170 St., 487-6500. THU 21 (7:30 pm): Author-Talker. A Personal Director. FRI 22 (7:30 pm): Reading-Dean Mackenzie, The Jazz Poet. TUE 26 (7:30 pm): Chapters Book Club. WED 27 (7:30 pm): Nancy Mackenzie-poet, Soul's Flight.

**MISTY ON WHYTE** 10458-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings.

**ORLANDO BOOKS** 10123-82 Ave., 432-7633. • **Readings in the new Bloomsbury Room.** • **Last THU** ea month, Women in the Arts Poetry Series. FRI 22: E.D. Blodgett-reading: Transfiguration, a bilingual work of poetry written in collaboration with Jacques Brault. THU 28: The first reading in The Celebration of Women in the Arts Poetry Series (424-0287). FRI 29: Confluence, interpret songs shape by histories in Hong Kong, Montreal and the Canadian Prairies, Colette Imbeault, Brian Parsons.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. THU 21 (7:30 pm): Southgate Library Fiction Book Group.

**STANLEY A MILNER LIBRARY** 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED of the month, Talking Book Club.

**THE WRITE GROUP** Block 1912, Old Strathcona, 104 St., 82 Ave., 465-7330. Meeting every second THU, come out and meet with other aspiring writers to talk about issues of interest to writers.

## live comedy

**CRISTAL LOUNGE** 2nd fl., 10336 Jasper Ave., 421-7861. Every SUN evening: Amateur Comedy Showdown, open mike, pre-screening/auditions. Every WED (8 pm): Laff City.

**SIDETRACK CAFE** 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

**YUK YUKS WEM**, 481-9826. Every WEDS: Hypnotist Sebastian Steel.

## special events

**NORTHERN LIGHT THEATRE** Open Space, Arts Barris, 103300-84 Ave., 471-1586, 429-1757. The Funk Is Out There XXX Auction: Join Kimberly Carroll with funky music by Interstellar Root Cellar and performance by Darrin Hagen. Live and silent auction items, dress in your best XXX clothing. SAT, Jan. 30.

## sports

**HOCKEY - OILERS** www.edmontonoilers.com, Skysreach. THU 21: Oilers at San Jose.

**HORSE RACING** Northlands, 471-7379. Northlands Simulcast racing, 7 days a week.

## theatre

**DICK MACY AND THE SWING FELLAS** Celebrations Dinner Theatre, Neighbourhood Inn, 13103 Fort Rd., 448-9339.

**DIE NASTY VARSONA** Theatre, 10329-83 Ave., 433-3999. The Live Improvised Soap Opera. Every MON night @ 8 PM.

**JEHANNE OF THE WITCHES** Waterdale Playhouse, 10322-83 Ave., 439-2845. Contemporary historical drama by Sally Clark. Jehanne and her voices proclaiming the message of "The King of Heaven". These messages fuelled the vast inner strength that guided the French army to victory and Dauphin Charles to his throne. Jehanne of the Witches chronicles what came after her untimely death and how Gilles de Rais befriended Joan of Arc and kept her legends alive through his stage productions. Until Jan. 30.

**LOVE LETTERS** The Winspear Centre, 428-1414. By A. R. Gurney. A tale of star-crossed friendship comes to life with charm.

**IS DRINKING A PROBLEM? A.A. CAN HELP! 424-5900**



wit and poignancy. The 50-year correspondence between Andrew and Melissa who first meet as kids in the 30's. Funny, bitter-sweet, and tragic. Jan. 24.

**MELODRAMIX** Festival Place, Sherwood Park, 449-FEST (3378). Firelight Theatre every SUN, 7:30 pm., comedy and an improvised soap opera.

**NOISES OFF** Festival Place, Sherwood Park, 449-FEST (3378). An outrageous look at the love, lies and deceit that take place behind the scenes as a group of inept stage actors rehearse a Broadway-bound play. Jan. 21-23.



**OH DAD, POOR DAD—MAMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD** Varscona Theatre, 10329-83 Ave., 479-1028. Presented by Epiphany Theatre. Black comedy by Arthur Kopit. Set in a high-class hotel in the exotic Caribbean city of Port Royale. Fellow Madame and her neurotic son, Jonathan as they bring their own peculiar and deadly sense of reality into the lives of everyone they meet. Until Jan. 24, 8 pm.

**OVER THE EDGE WITH 4-PLAY** Catalyst Theatre, 8529-103 St., 431-1750. Presented by Catalyst Theatre. Watch, yell words of encouragement, eat, drink and laugh 'til you cry with some of Edmonton's best theatre artists. Take in the four premieres with Marianne Copthorne as host FRI, Jan. 22.

**PITH!** Varscona Theatre. Presented by Teatro. By Stuart Lemoine. A funny and touching tale of adventure. A seaman leads a society widow and her wisecracking servant on a journey into the South American jungle without taking them out of their home. Jan. 26-Feb. 6.

**POODLE SKIRTS TO PLATFORM SHOES** Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. An evening of music and fun, a nostalgic tribute to the music of the 50's, 60's and 70's. Until Jan. 31.

**STREET OF BLOOD** Roxie Theatre, 10708-124 St., 453-2440. Ronnie Burkett Theatre of Marionettes presented by Theatre Network. Mrs. Edna Rural pricks her finger and bleeds onto her sewing, she sees the face of Christ in a quilt square. Until Jan. 31.

**TARTUFFE** Shochor Theatre, Citadel, Moliere's religious satire—a brash, irreverent tale of seduction and greed—adapted to a modern west coast setting by David King. Jan. 30-Feb. 21.

**THEATRESPORTS** 10329-83 Ave., 484-0695. The 18th Season of Rapid Fire Theatre. TheatreSports: Edmonton's longest running and tastiest improv show. This season will have more thrills-a-minute. Every FRI @ 11 PM (until July 30, 99).

**THE VELVETEEN RABBIT** Kaasa Theatre, Lower level Jubilee Auditorium, 432-9483. Presented by Stage Polaris. A musical adaptation of the children's classic by Margery Williams. A toy rabbit wrestles with the meaning of life and reality. He searches for his place and strives to become all that he can. Jan. 29-Feb. 14. FRI @ 7 pm; Sat & Sun @ 1 pm & 3 pm.

**WE ALL FLEW INTO A CUCKOO'S NEST** Jubilation Dinner Theatre, W.E.M., 484-2424. Once upon a time there was a nice little "home" ... where there lived a group of very "interesting" people. Jan. 22-Mar. 21.

**WORK IN PROGRESS** Walterdale Playhouse, 10322-83 Ave., 439-4125. A performance opportunity for actors to have professional comment and audience reaction to work-in-progress. Guest director: Professor Kim McCaw (Dept. of Drama, U of A). An entertaining and educational evening for performers and theatre-goers, all welcome. MON, Jan. 25. Contact Marg Shone to book performance slot.

**CITY HALL** Sir Winston Churchill Sq., 496-8255. TUE 26: Community Millennium Workshops.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Square, 422-6223. Thursday evening adult classes begin Jan. 28.

**FAVA** 429-1671. SAT 30 (10am-5 pm): Acting in a Frame.

**GRANT MACEWAN COMMUNITY COLLEGE** City Centre Campus, Room 5-142, main floor, 10700-104 Ave., 497-5188. WED 27: Social Work. TUE 26: Holistic Health Practitioner. TUE 2: Psychiatric Nursing. TUE 2: Nursing Transfer. TUE 16 Mental Health.

**JASPER PLACE LIBRARY** 9010-156 Street, 496-1810. SAT 23 (1-3 pm): FengShui: An Introduction.

**THE MARKETPLACE ART SCHOOL** Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water colour, clay and wood. Call Lorea or drop by.

**MULTIPLE SCLEROSIS SOCIETY** Victory Centre, 471-3034. A six week dance program offered for persons with MS and their families. 7-8 pm. MON, Jan. 25, Feb. 1, 8, 22.

**PENNY MCKEE LIBRARY (ABBOTSFIELD)** Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. TUE 21 (7-9 pm): FreeNet Workshop.

**SNAP PRINT GALLERY** 10137-104, back of Latitude 53, 423-1492. SNAP offers courses in a variety of Printmaking techniques.

**SOUTHWEST LIBRARY** Southgate Shopping Centre, 496-1822. THU 21-FRI 22: Take the Terror Out of Our Technology.

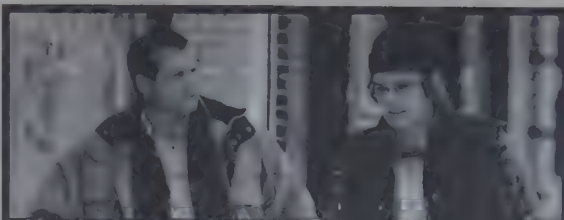
**SPRUCEWOOD LIBRARY** 11555-95 Street, 496-7099. SAT 23 (10am-noon): FreeNet Hands-on Training.

**TYPECAST TALENT & DEVELOPMENT** 425-442, 425-4439. TV and film acting classes available for all ages (beginner to advanced). Casting seminars available.

**UPWARD BOUND TOASTMASTERS** Heritage Rm, Main Fl., City Hall, 1, Sir Winston Churchill Sq., contact Peggy 488-7271. Every WED (7:30-9:15 PM). Until June, you're invited to improve your listening, thinking, speaking skills). 7:30 PM.

## kids stuff

**BETHESDA CHRISTIAN FELLOWSHIP** 475-1486. Rainbow's Children's Program "It doesn't need to hurt forever..." Free 12 week peer support program for children ages 4-17 who have been affected by death, divorce, separation or abandonment.



## Ah, the best laid plans...

It's all about money. Director Sam Raimi's latest film effort, *A Simple Plan*, couldn't drive that point home any harder. Bill Paxton and Billy Bob Thornton play two brothers, one a mild-mannered hardware store manager and the other a derelict slub (can you guess who's who?—grunt, grunt!), who happen to find a hefty sum of dough—\$4.4 million, to be exact. The uncertainty among those involved in the plan leads to devious actions: lies, deceit and murder. Ever seen *Shallow Grave*?

**CALDER LIBRARY** 12522-132 Avenue, 496-7090. \*Every THU (10:30 am, 11 am), pre-school Storytime, until May 27. (3-5 yrs.). SAT 23 (2 pm): Snowflakes and Winter Scenes. 2 pm.

**CAPILANO LIBRARY** Capilano Mall, 98 Avenue & 50 St., 496-1802. \*Every TUE (10:15 am) Pre-school Storytime, session 1: Jan. 26, Feb. 2, 9, 16 (3-5 yrs.). \*Every THU (10:15 am), Pre-school Storytime - session 1: 3-4 yrs., Jan. 21, 28, Feb. 4, 11, 18.

**CARAWAY** Strathearn School, 8728-93 Ave., 462-2921. Hands-on learning experiences, a program of choice within the Edmonton Public School Board (K-Gr. 6).

**CASTLEDOWNS LIBRARY** 9 Lake Beaumaris Mall, 15333 Castledowns Rd., 496-1804. \*Every WED (10:30 am), session 1 Pre-school Storytime, until Feb. 10.

**CHAPTERS WESTSIDE** 9952-179 St., 487-6500. THU 21, 28 (1:30 pm). My Books: Storytime & More.

**CITY HALL** 496-1911. SAT 23, & 30: Free preschool Learn-to-skate.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Square, 422-6223. \*CHILDREN'S GALLERY: *SCULPTURE LOCOMOTION*. \*Every SUN: Something on Sundays. SUN 24: Brush with greatness! SUN 31: Children's Gallery Opening Celebration: *INSIDE OUT: ART AND NATURE*. 1 pm, Holly Newman. \*Saturday art classes begin Jan. 30.

**HARCOURT HOUSE GALLERY** 3rd floor, 10215-112 St., 426-4180. Classes in painting, drawing and sculpture, phone for info.

**HIGHLANDS LIBRARY** 6730-118 Avenue,

\*496-1806. \*Every WED (10:15 am) No Batteries Required (pre-school storytimes). \*Every TUE (10:15 am) Pre-school Storytime: *Crafty Storytime* (3-5 yrs.). \*Every THU: Session 1 Totally Twos. (10:15 am), until Mar. 11 (2 yrs.). SAT 23 (10:15 am), until Mar. 11 (2 yrs.). \*Every THU: *Surf's Up* - the second Annual Beach Party in January (6-12 yrs.).

**IDOLWYLD LIBRARY** 8310-88 Avenue, 496-1808. \*Every WED (10:15 am) Storytime session 1, Jan. 27, Feb. 3, 10, 17. \*Every TUE, Time for Twos (Jan. 19, 26, Feb. 2, 9, 16), Session 1.

**JASPER PLACE LIBRARY** 9010-156 Street, 496-1810. \*Every WED: Pre-school Storytime 3 yrs (1:15-1:45 pm); 4-5 yrs (2:30 pm) until Feb. 10. \*Every THU: Pre-school Storytime: 3 yrs (10:15-10:45 am); 3-4 yrs (11-11:30 am) until Feb. 11.

**KAASA THEATRE** Lower level Jubilee Auditorium, 432-9483. *THE VELVETEEN RABBIT*. Presented by Stage Polaris. A musical adaptation of the children's classic by Margery Williams. A toy rabbit wrestles with the meaning of life and reality. He searches for his place and strives to become all that he can. Jan. 29-Feb. 14. FRI @ 7 pm; Sat & Sun @ 1 pm & 3 pm.

**LESSARD LIBRARY** 6104-172 Street, 496-1871. \*Pre-school Storytime: TUES, WED, THU. \*Every TUE (2:30 pm); WED (10:15-10:45 am); THU (7:30 pm) 3-5 yrs. pre-school storytime.

**LONDONDERRY LIBRARY** Londonderry Mall, 496-1814. \*Pre-school Storytime: every TUES. (10:15 am) 3 yrs; every TUE (2 pm) WED (10:15 am) for 4-5 yrs, until May 12.

SAT 23: Junior Edmonton Stamp Club: Starting a New Collection.

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 St., 496-1818. \*Every TUE (10:15-10:45 am) Pre-school Storytime Session 2, until Feb. 16. \*Every WED (2:15-2:45 pm) Pre-school Storytime Session 1, until Feb. 17. SAT 23: Future Scientists Club: Fun with Science (8-12 yrs).

**PENNY MCKEE LIBRARY (ABBOTSFIELD)** Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. \*Every TUES (10:15-10:45 am) 2 yrs., Time for Twos - session 1, Jan. 26-Mar. 2. \*Every WED (10:15-10:45 am) 3-5 yrs. Pre-school Storytime - session 1, Jan. 27-Mar. 3.

**PROFILES GALLERY** 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. Every SAT: (1-4 PM) drop-in and explore themes relating to monthly exhibits. SAT 23: Impressive Impasto. SAT 30: Unique Utensil Painting.

**PROVINCIAL MUSEUM OF ALBERTA** 12845 99 Ave., 453-9131. Every SAT & SUN: Science Centre for young families. Weekends 1-4 PM.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed inter-pretation of the past. Jan. 23, household activities Jan. 24 - 12 - 1 pm; Robbie Burns Day at Rutherford House.

**SOUTHWEST LIBRARY** Southgate Shopping Centre, 496-1822. \*Every THU (10:15-10:45 am) Pre-school Storytime: session 1, until Feb. 2. \*Every THU (10:15-10:45 am) Time for Twos. 2 yrs, until Feb. 23. \*Pre-school storytime for 3-4 Year Olds - session 1, 10:15-10:45 am, until Feb. 24. SAT 23: Junior Stamp Club. SAT, 10-11:30 am.

**SPRUCEWOOD LIBRARY** 11555-95 Street, 496-7099. \*Every THU (1:30-2 pm) Storytime for pre-school children, 3-5 yrs until May 2.

**STANLEY A MILLNER LIBRARY** 7 Sir Winston Churchill Square, 496-7000. \*Every FRI, Drop-in Film Program, 10:30 am, (3-5 yrs.). \*Every SAT (11 am), until May 19, Ukrainian Storytime. WED 27: Young Writers' Club (11 yrs.). SAT 31-SUN 31 (2 pm): Animal Tales.

**STRATHCONA LIBRARY** 8331 104 Street, 496-1878. \*Pre-School Storytime 10:15-11 am. 3-5 yrs.

**VALLEY 200** 133 Buena Vista Rd. (87 Ave.), 496-6911. Open every day, indoor and outdoor exhibits.

**WOODCROFT** 13420-114 Ave., 496-1830. \*Every WED: Pre-school Storytime, session 1, (10:30-11 am or 2:30-3 pm) until Mar. 3 (3-5 yrs.). \*Every THU: Time for Twos, session 1, (10:15-10:35 am) 2 yrs, until Mar. 4. \*Every THU (4:45 pm) A Star is Born! 7 yrs +, Jan. 21-Feb. 24.

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**CITY HALL** Sir Winston Churchill Sq., Edmonton. Until March: 7 am-10 pm, Ice-skate on City Hall's outdoor ice rink.

**CITY MARKET** 10153-97 St., 424-9001. For fresh produce, meat and flowers. Public market day is SAT (7 am-2 pm).

**LESSARD LIBRARY** 6104-172 Street, 496-1871. Every WED: Chess Night! all ages, 7 PM. Every TUE: Magic, The Gathering, all ages, 7 PM.

**RUNDLE PARK** 113 Ave., 29 St., 496-7275. Skating Rink open to the public.

**RUNDLE PARK RECREATION CENTRE** Social Room, 2909-113 Ave., 488-3835. SAT 23 (7 pm-1 am): Have you Ever Marched? (In a Drum Corps, Marching band or Winter Guard?) The Marching Alumni Connecting Edmonton (MACE) invites you to our fourth annual party.

**SIDETRACK CAFE** 10333-112 Street, 421-1326. Every SUN: Variety Night.

**U OF A** Horowitz Theatre, 451-8000. Med Show '99 (492-7639). Jan 22.

**VICTORIA OVAL** River Rd., 116 St., 496-7275. Skating rink open to public.

## workshops

**CASTLEDOWNS LIBRARY** 9 Lake Beaumaris Mall, 15333 Castledowns Rd., 496-1804. MON 25 (7 pm): FreeNet Demonstration.







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## BUSINESS

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**FREEDOM WAITS ... Are You:** Fed up with mediocrity? A person of vision & integrity? A leader that loves helping others? Highly motivated, decisive & disciplined? Do you want to: Earn \$2000-5000 per week from home! Drastically & legally reduce your taxes? Learn about offshore trusts, amassing wealth & restoring personal privacy? Our product will lead the way. (NOT MLM) Join us: 1-800-320-9895 ext: 4284.

VW0114-0204 (6 wks)

Volunteers are needed for a variety of positions during the Local Heroes Festival—the friendly film festival, Feb. 19-27. Morning, afternoon and evening shifts available - we're flexible! Call Tara Hogue at 421-4084 today.

## EDUCATION

### EXPERIENCE SPANISH!

The Hispanic Bilingual Association offers two programs: adults (8 levels), children (3 age levels), social events, Hispanic Club, Saturday mornings and Wednesday evenings, Strathairn School 8728-93 Avenue. Classes start January 23 & 27. Registration and orientation: January 19 or 29, 7:30-9 p.m. www.planet.eon.net/~esba, Tel/Fax 472-0532.

VW0107-0121 (2 wks)

**TRAVEL-teach English:**  
5day/40 hr., Feb. 24-28.  
TESOL teacher cert. course (or by corresp.). 1,000's of jobs avail. NOW.  
FREE info pack 438-5704.

G50813/98-99 (1yr)(Feb.24)

The Canadian National Institute for the Blind (CNIB) need your help! Can you spare a few hrs to help CNIB run a fundraising bingo? Please call Cathy Soos 467-0918.

## EMPLOYMENT

### River City Shakespeare Festival

Requires a General Manager.  
Duties include office management, corporate communications and fundraising.  
Please mail resumes to:  
Free Will Players  
8618, 7 St. Winston Churchill Sq.,  
Edmonton, AB, T5J 2V5  
Fax 4043-426-3248  
PH 403-425-8086

VW0121 (1wk)

### MODELS REQUIRED

Freelance artist seeks males 18-19 yrs. old for nude modelling and painting and photo. No exp. req'd, will pay. Leave message. All calls confidential, 424-0613.

vw0121 (1wk)

**YUM** - a fundraiser for Food not Bombs, need volunteers to cook, set up, work the door, clean ... Call 988-FOXY.

## VOLUNTEER

Be the Canadian Connection Canadian newcomers require help with conversational English and orientation to Edmonton and Canada. Be a teacher and a learner of culture. No second language required. Hrs. are flexible. Call the Host Program @ 424-3545.

md0114

**Millwoods Community Volunteer Income Tax Program.** The Millwoods Welcome Centre for Immigrants (MWCII) is offering two free income tax training workshops at the Centre on Jan. 26 (9 am & Feb. 2, 4 pm). Become a tax volunteer. Training and materials are free and provided by trained Revenue Canada experts for more info ph 462-6924.

md0114

**VOLUNTEER OPPORTUNITIES FIT FOR TWO!** The Arbutus Volunteer Foundation (the Child Welfare volunteer program) looking for couples/groups of friends to volunteer with sibling groups in need of mentoring/tutoring. Call Karin Boyd @ 427-8564, e-mail kboyd@arbutus.westerncanada.com.

md0114

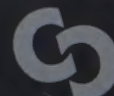
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# HEY EDDIE! by GRASDAL



Edmonton's Clear Isabel is psyched for an upcoming jaunt to Nashville, but that doesn't mean the band couldn't squeeze in a big home-town performance prior to leaving for Music City, USA. The local pop trio is led by the vocal stylings of that sultry songstress, that pulchritudinous performer, that Hungarian honey, Trish Wight (pictured). They had a release party for their CD *Erika* (that's "Dear Elizabeth" in Hungarian, for you Finno-Ugrically challenged. A Magyar! at the Sidetrack Café last Tuesday night—and what a night it was. Whether Clear Isabel went acoustic or electric, the crowd ate it up just as if they were good goulash or cherry soup. Mmm... cherry soup...

Photo: David Laing

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### Women Seeking Men

I'm a 5'9" tall, slim, attractive, intelligent, independent female with a great sense of humour. I love sports, the outdoors, & the simple things in life. I'm interested in meeting some new people. If any of this sounds interesting, get back to me. **Box 1265**

I'm an early 40's, 5'7" tall, attractive, youthful, single mother with curly, dark hair & dark eyes. I have a wide variety of interests & enjoy trying new things. I work out regularly & take a self-defense course. I enjoy a good sense of humour. If you think you'd like to get to know me better, get back to me. **Box 6330**

This is Jennifer. I'm a 25 yr. old, 5'4" tall, 108 lb., single, white female with brown hair & brown eyes. I'm looking for just a nice guy. If this sounds like you, leave me a message. **Box 5623**

I'm a 19 yr. old, 5'9" tall, outgoing, outspoken female with mahogany hair & changing blue green eyes. I'm looking for some new friends. If this sounds interesting, give me a call. **Box 5071**

I'm in my 40's, a 5'1" tall, 130 lb., attractive, widowed female with long, red hair, & green eyes. I have a 15 yr. old daughter. I work in the health care field. I'm a smoker & casual drinker. I love country music, old rock, walking, reading, pets, movies, candlelit dinners, cuddling, & much more. I'm looking for a good looking, romantic, faithful male over 40 yrs. old, over 5'9" tall, with a full head of hair & a good sense of humour. I have a lot to offer to the right man. **Box 2875**

I'm a 5'2" tall, medium built female with short, red hair, incredible, brown eyes, & a nice smile. I have two wonderful children. I'm looking for an attractive, non-smoking, professionally employed gentleman with confidence & self esteem. If you're loving, caring, honest, monogamous, & willing to commit to a long term relationship, leave me a message. **Box 8701**

I'm a 40 yr. old, 5'8" tall, 150 lb., physically fit, professional female who enjoys skiing, skating, hiking, camping, & looking at the Northern Lights. I'm looking for a moral male over 5'10" tall, who's looking for a long term, monogamous relationship. If you're interested, I'd love to hear from you. **Box 8678**

My name is Cathy. I'm an 18 yr. old female with purple hair & blue eyes. I'm the single mother of one. I'm looking for a great guy to love & care for me & my son. I enjoy movies, board games, & just having a good time. If you're interested, give me a call. **Box 7820**

My name is Cathy. I'm a 29 yr. old, single mother of two. I like swimming, skiing, long walks, or quiet evenings at home. I'd like to meet someone to talk to & relate to. If you're family oriented & think we might have some things in common, box me back. **Box 7413**

My name is Tracy. I'm a 5'7" tall female with dirty blonde hair & brown eyes. If you're interested in knowing more about me, box me back. **Box 8568**

My name is Trish. I'm a 27 yr. old, 5'3" tall, 125 lb., female with brown hair & brown eyes. I'd like to meet some new people. Box me. **Box 6356**

### This Week's Top Ads

My name is Donna. I'm a 5'2" tall, well-groomed, enthusiastic, non-smoking female with long, dark hair. I enjoy dining, dancing, motorcycling, cuddling by the fire, & more. If you're a non-smoker, exciting, entertaining gentleman with his life together, leave me a message. **Box 8429**

This is Laurie. I'm a 33 yr. old, 5'8" tall female with glasses, brown hair, & brown eyes. I enjoy movies, dining, cafes, & quiet evenings at home. I'm looking for a 27-40 yr. old male over 6' tall, with a great sense of humour. Kids are OK. You must like dogs. If any of this sounds interesting, box me back. **Box 5799**

My name is Josee. I'm in my 30's. I'm interested in a friend & someone to talk to. **Box 5455**

I'm a 35 yr. old, employed, single mother with shoulder length, auburn hair, glasses, & brown eyes. I enjoy pool, movies, baking, & music. I have an active imagination & a great sense of humour. I'm hoping to meeting a loving, faithful, kind, generous, honest, employed male. **Box 5437**

I'm a 27 yr. old, 5'3" tall, 140 lb., slim to medium built, open-minded female with shoulder length, curly, brown hair & blue eyes. I enjoy dining, dancing, pool, clubs, & good conversation. If you're 20-30 yrs. old, clean, well-groomed, open-minded, & think we might have something in common, get back to me. **Box 3014**

I'm a 39 yr. old, attractive, single mother with brunette hair, green eyes, & a ready smile. I have a 17 yr. old son. I'm interested in the attention & affections of a 30-45 yr. old male. I enjoy camping, reading, movies, & much more. If you'd like to know more about me, give me a call. **Box 3011**

This is Cindy. I'm a 36 yr. old, outgoing, employed, single mother. I enjoy horseback riding, camping, rodeos, dancing, & motor bike riding. Common morals, values, & interests are important in a relationship. I believe that every good relationship is based on honesty & mutual respect. I'm looking for that special someone to grow old with. If you think this could be you, box me. **Box 7090**

This is Leanne. I'm a 19 yr. old, 5'11" tall, full-figured, honest female with red hair & green eyes. I'm looking for an honest male to talk to & possibly meet. If you think you'd like to get to know me better, get back to me. **Box 7375**

I'm a 40 yr. old, 5'6" tall, voluptuous, easygoing, communicative female with light, brown hair & changing, bluish green eyes. I enjoy sports, pool, cards, board games, movies, dancing, & cultural events. I'm looking for a 35-45 yr. old, healthy male over 5'9" tall, with all his hair & a moustache. If this sounds like you, get back to me. **Box 2227**

This is Jenn. I'm a 24 yr. old, open-minded, employed female with short, reddish blonde hair, bluish green eyes, & a medium build. I'm looking for an 18-40 yr. old partner for friendship & possibly more. If you're stable, not into head games, & enjoy dancing, cafes, or quiet evenings at home, give me a call. **Box 1568**

I'm a mid 40's, average built female with blonde hair, green eyes, & glasses. I'm looking for a 6' tall, non-smoking, humorous, romantic, spontaneous, honest, moral male who understands the meaning of a monogamous relationship. If you think you're the special one I'm looking for, give me a call. **Box 7214**

I'm a 5'6" tall, 125 lb., red neck female with long, blonde hair & grayish green eyes. I'm looking for someone to share my life. I have a small child. I'm fun-loving, outgoing, & very outdoorsy. If any of this sounds interesting, get back to me. **Box 6851**

I'm a 5'7" tall, 135 lb., female with brunette hair & green eyes. I'm seeking a tall, attractive, physically fit, mentally stable male for friendship & possibly more. If you'd like to know more about me, get back to me. **Box 5950**

I'm a no nonsense lady seeking a single, white, gentle male who is quiet & content to let me be the boss. You must be sincere, honest, & experienced. Serious replies only. **Box 5178**

This is Carly. I'm a 5'5" tall, 120 lb., non-smoking female with short, blonde hair & blue green eyes. I enjoy pool & much more. I'm looking for friends in a sweet, intelligent, trustworthy, honest, moral, goal oriented partner. **Box 4638**

I'm a 41 yr. old, 5'9" tall, professionally employed, independent, attractive female currently seeking a friend & hopefully lifetime partner in a 6' tall, energetic male who also enjoys long walks, candlelit dinners, movies, & the finer things in life. If you're interested, box me. **Box 3435**

My name is Ann. I'm a 63 yr. old, 5'8" tall, easygoing female with brown hair & blue eyes. I'm interested in casual dating, friendship & maybe something long term. I like camping, dancing, country music, barbecues, & much more. If you think you'd like to get to know me better, give me a call. **Box 2858**

### Men Seeking Women

This is Kevin. I'm a 30 yr. old, 5'11" tall, 205 lb., average built, shy male with short, brownish hair. I enjoy outdoor sports, music, country dancing, & quiet evenings at home. I'm looking for a 5'2"-5'8" tall, 22-30 yr. old, honest, loving, caring partner. If this sounds like you, give me a call. **Box 6542**

I'm a 48 yr. old, 5'11" tall, 190 lb., attractive male with brown hair & green eyes. If you think you might like to get together & have some fun times, I hope to hear from you soon. **Box 5895**

My name is Dave. I'm a 26 yr. old, 175 lb., attractive, employed, well-built male with brown hair & brown eyes. I'm looking for someone to share my spare time. If you'd like to know more about me, box me. **Box 4205**

I'm a 39 yr. old male with dirty blond hair, brown eyes, & a great smile. I enjoy most things in life including children. If you're interested, call. **Box 3087**

I'm a 5'9" tall, slim to medium built, lovable, patient, personable, outgoing, shining knight in armour looking for a damsel in distress. Maybe you're cooped up in some old castle & looking for a way out to enjoy a nice stroll in the forest. If I have caught your pretty eyes, respond to the box. Leave me a message if you're serious about being rescued even if only for a short while. **Box 2406**

I'm a 21 yr. old, 5'9" tall, well-built, outgoing, single male who enjoys fine dining, white wine, ballet, modern dance, film, & art galleries. If you think you'd like to take a walk on the wild side, box me. **Box 8584**

This is Mad Dog. I'm just looking for someone to party with & have a good time. If you're interested, get back to me. **Box 7871**

I'm a 41 yr. old, 5'11" tall, attractive, clean-shaven male with a full head of thick, brown hair & blue eyes. I've never been married & have no children. I'm looking for a 30-40 yr. old, non-smoking, good looking, balanced, genuine partner. If this sounds like you, get back to me. **Box 6970**

I'm a 26 yr. old, 6' tall, 195 lb., single, white male with short, brown hair & blue eyes. I work full-time. I'm a non-smoker & casual drinker. I have no dependents. I enjoy sports, movies, & music. I'm looking for a moral partner who's not into head games & knows what they want in life. If any of this sounds interesting, box me back. **Box 4596**

I'm a 5'6" tall, athletic, explosive, wild, comedic male with long, blondish hair & blue eyes. If you're an athletic woman with dark hair & dark eyes, & you think you can take care of all my needs, don't miss your chance, give me a call. **Box 8591**

I'm a 6'2" tall, 215 lb., fit, athletic, tall, dark, handsome, single, black male looking to have a good time & meet some new people. If you're looking for a guy with a good head on his shoulders, give me a call. **Box 8639**

I'm a 31 yr. old, well-built, professional male with blond hair, a moustache, & blue eyes. If you want it, I've got it. If you need it, I'll get it. If you like it, so will I. If you're serious, check it out. **Box 6884**

I'm a mid 40's, 5'11" tall, husky, clean-shaven, non-smoking, drug-free, submissive, single, white male with brown hair, glasses, & brown eyes. I'm seeking a dominant female to serve as a lifestyle mistress in a long term relationship. If you might allow me the pleasure to serve you, please leave me a message. **Box 6713**

My name is Chris. I'm a mid 40's, good looking, optimistic, self-employed, single male who's easygoing & a good communicator. I enjoy philosophical discussions, long walks, the mountains, dining, concerts, candlelit dinners, & much more. I'm interested in personal growth & sharing my feelings with my partner. I'm looking for a communicative, honest lady who understands that self respect, honesty, & trust are the foundations of any good relationship. If you're interested & you'd like to know more, leave me a message. **Box 5746**

I'm a 32 yr. old, 5'10" tall, 160 lb., active, fit, easygoing, independent, caring, honest, good looking, professionally employed, white male with brown hair & blue eyes. I'm looking for an attractive, slim, 25-36 yr. old female with similar interests in camping, fishing, long walks, wild life, working out, movies, & music. I'd like to casually date & see where it goes from there. Single mothers welcome. **Box 5480**

I'm a 27 yr. old, 6' tall, 180 lb., physically fit male with long, brown hair, blue eyes, & a goatee. I love to please. I'm seeking a discreet relationship with an attractive, slim female of any age or race. If any of this sounds interesting, get back to me. **Box 4584**

This is Kelly. I'm a 23 yr. old, 6'2" tall, 190 lb., physically fit male who loves the outdoors, skiing, biking, hiking, movies, dining & spending time with that special someone. If you're interested, get back to me. **Box 3820**

My name is Dan. I'm a 6' tall, 180 lb., hard-working male with brown hair & tattoos. I'm just looking for someone to have fun with & look after. If you're interested, get back to me. **Box 1989**

I'm a 46 yr. old, 6'5" tall, 215 lb., tanned, natural, laid-back, non-materialistic male with short, thin, brown hair & a moustache. I live 30 mins. west of Edmonton with two dogs, two cats, a couple of horses, & a pig. I commute to a good job in the city but prefer the country life. I love fires, the stars, Scrabble, good food, good wine, & the Celestine Prophecy. I'm interested in a slim lady under 46 yrs. old, who's open-minded, uninhibited, & mysterious. I'm waiting patiently for a kindred soul. **Box 9453**

I'm a 20 yr. old, 5'10" tall, professionally employed male with brown hair & brown eyes. I've never been married & have no children. I'm a non-smoker & casual drinker. I enjoy dining, movies, the outdoors, & much more. I'm adventurous, outgoing, easygoing, & humorous. I believe in friendship first. No games please. If this has piqued your interest, get back to me. **Box 8192**

I'm a 29 yr. old, 5'10" tall, 175 lb., single male with short, brown hair & green eyes. I enjoy keeping fit, chess, skiing, & more. I'm interested in casual dating with a fit, stable female who knows where she's going & what she wants out of life. If you think you might be my Mrs. Right, call. **Box 6532**



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